DECEMBER 2025 #110

art Market

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BABYLONIA *show*

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AS IT IS

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SOLITUDE

MELANIE HABERKORN

ALTERNATIVE FILM STILLS

ALFRED FREDDY KRUPA

CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

Alex Sher

UNDERWATER PHOTOGRAPHY

ARTURO GARCIA

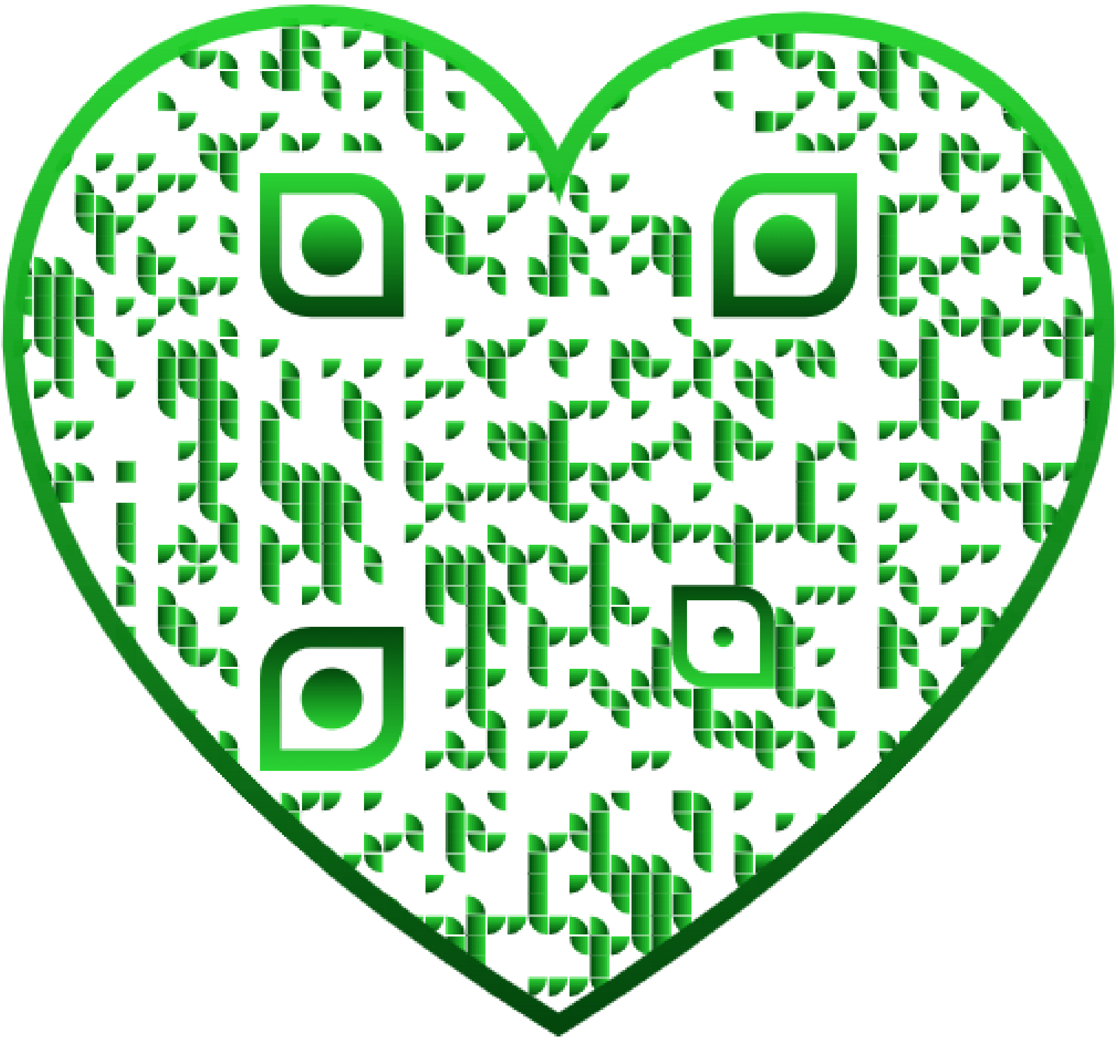
The Alchemist of **Self**

JUN GUECO CRUZ

TRANSFORMATION

BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

2025 FINAL EDITION



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INTERNATIONAL ART MAGAZINE

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ON THE COVER

THE RED TUTU
ALEX SHER © ALL RIGHTS RESERVED.
SEE THE ARTICLE ON PAGE 10

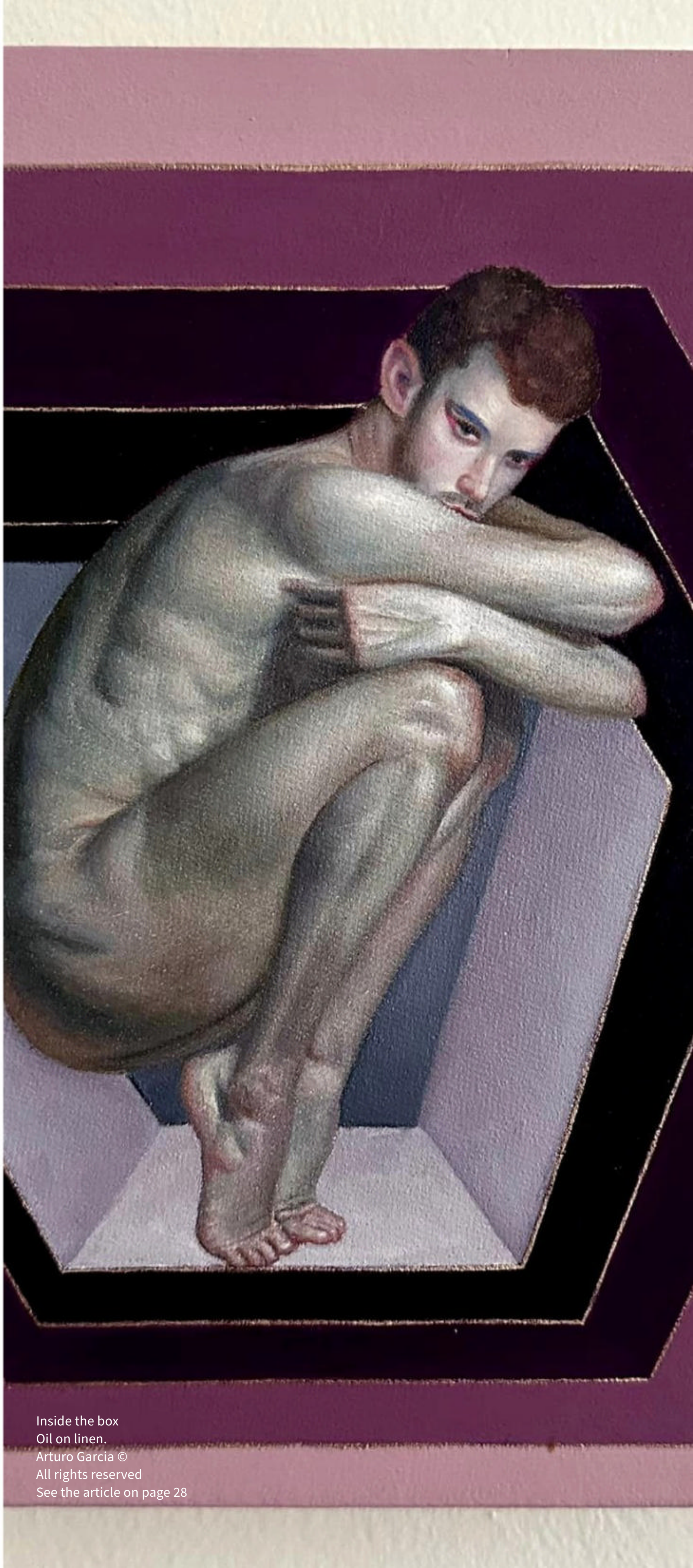
Dafna Navarro, **CEO and Founder,**
Art Market – Global Media Company.
Editor-in-Chief, Art Market Magazine.
Art Curator and Appraisals.

Navarro was born in Jerusalem and lives in Spain. She is a known figure in the International art world as the CEO and Editor-in-Chief of two international Art and photography Magazines: **Art Market Magazine** for Contemporary Art and **Lens Magazine** for Fine Art Photography.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: **Lens Magazine** for fine art photography and **Art Market Magazine** for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazine presents interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs, and all the latest news regarding fine and contemporary art from across the globe.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including "Portrait of Humanity," run by 1854 Media, publisher of the British Journal of Photography, together with Magnum Photos; on the jury panel of the **'GOLD LIST'** Special Edition, Featuring Top Contemporary Artists of Today, being published by Art Market Magazine and on the jury panel of the known International Competition Open Call, a collaboration of Art Market Magazine, Lens Magazine and the Florence Biennale.
Navarro is also a lecturer, curator, and appraiser of art and collectibles.



Inside the box
Oil on linen.
Arturo Garcia ©
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See the article on page 28

CONTENT

10/ **ALEX SHER**
UNDERWATER PHOTOGRAPHY
THE RELATIONSHIP BETWEEN VISION AND EMOTION

28/ **ARTURO GARCIA**
THE ALCHEMIST OF SELF

44/ **XAVIER PONCE**
SOLITUDE

62/ **ALFRED FREDDY KRUPA**
CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

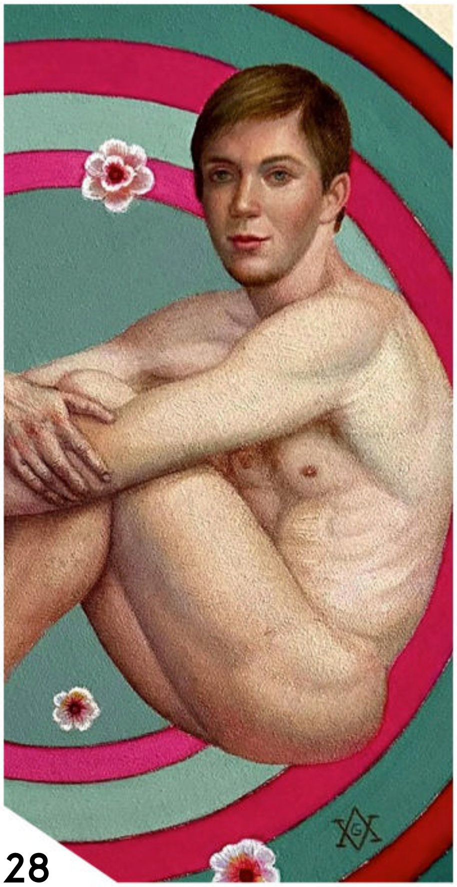
78/ **MELANIE HABERKORN**
ALTERNATIVE FILM STILLS

92/ **JUN GUECO CRUZ**
TRANSFORMATION
BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

102/ **DAVID MOJEŠCÍK**
AS IT IS

118/ **SERGIO CAMPOREALE**
THE BABYLONIA SHOW

10



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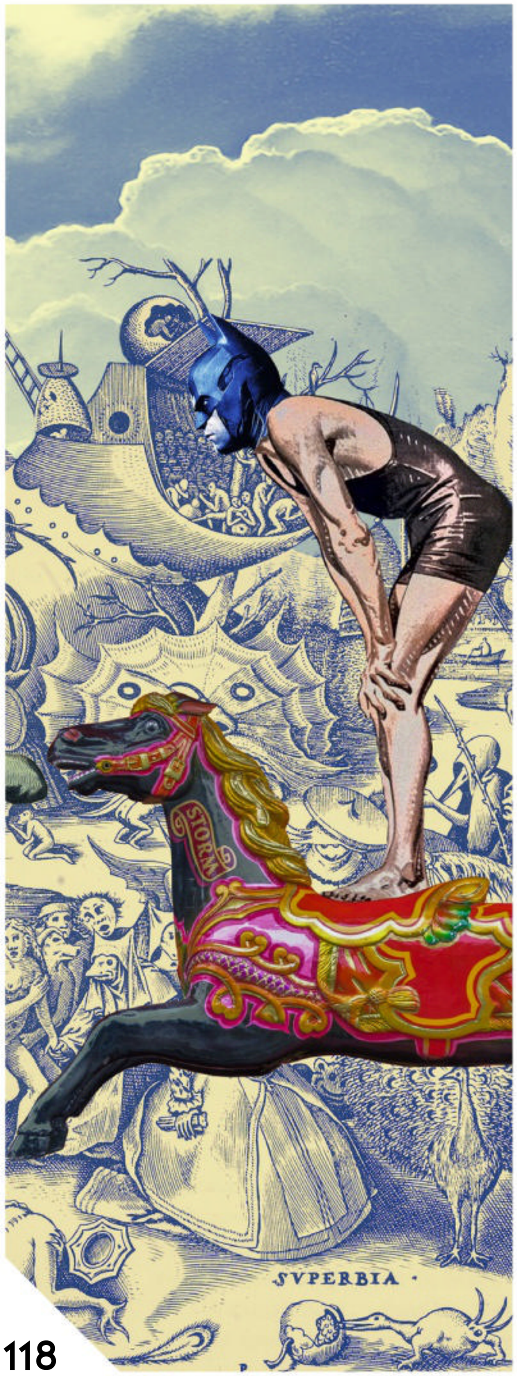

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92

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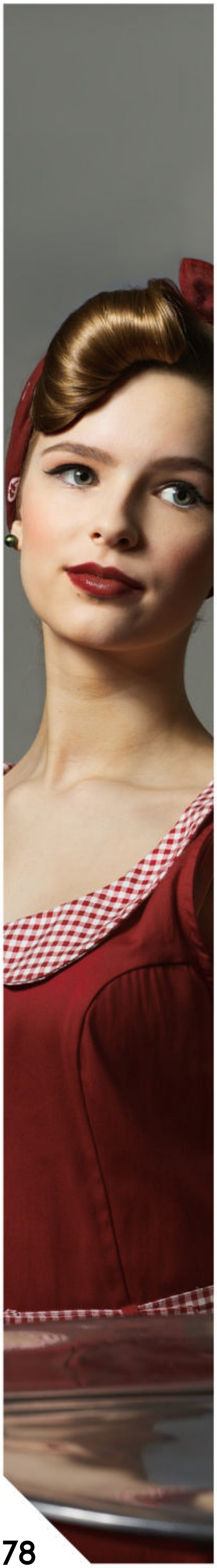

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10

78

118

GOLD LIST

MEET THE JURY PANEL

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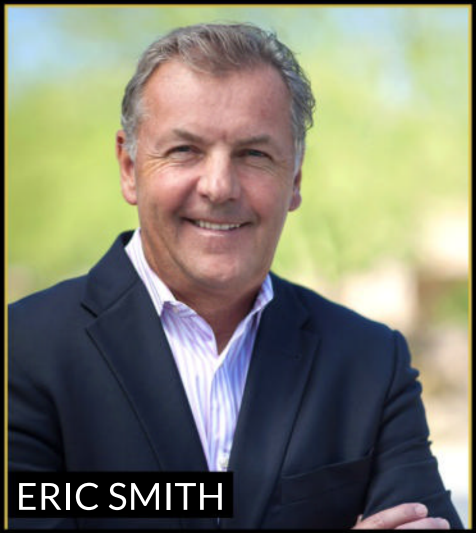

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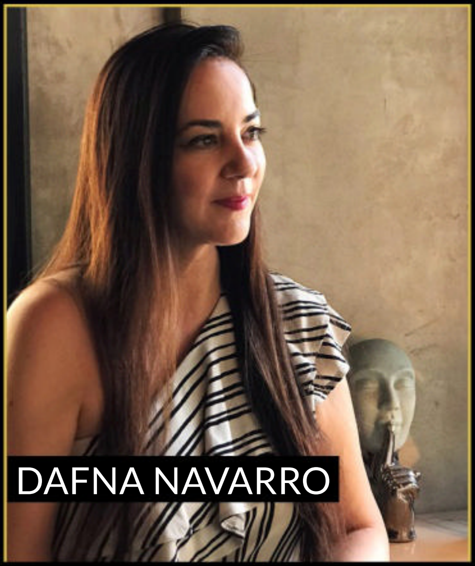

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CEO & EDITOR IN CHIEF,
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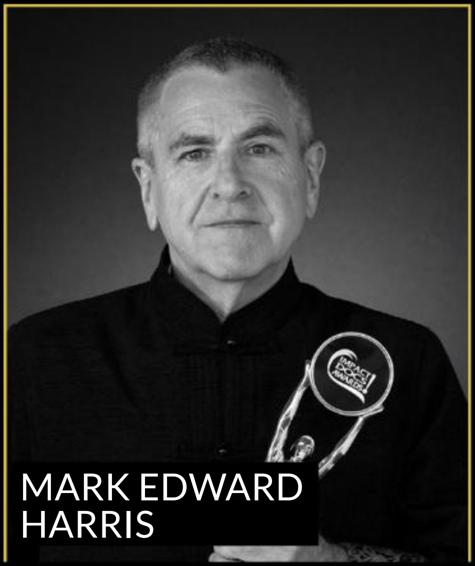

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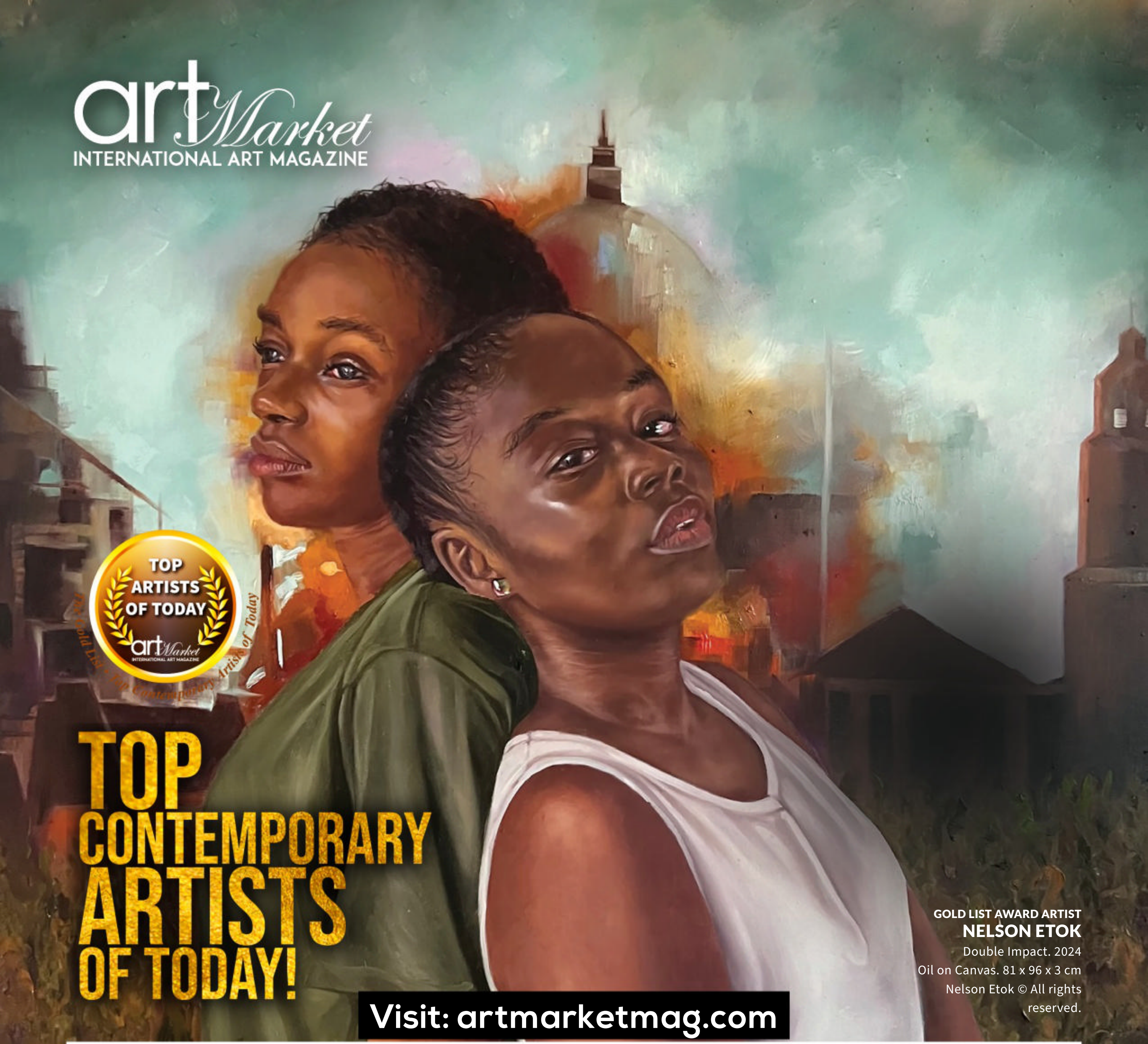

TOP CONTEMPORARY ARTISTS OF TODAY!

GOLD LIST AWARD ARTIST
NELSON ETOK
Double Impact. 2024
Oil on Canvas. 81 x 96 x 3 cm
Nelson Etok © All rights reserved.

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The BIG Black&White Issue 2022

Fine Art Photography Magazine
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STEVE SCHAPIRO
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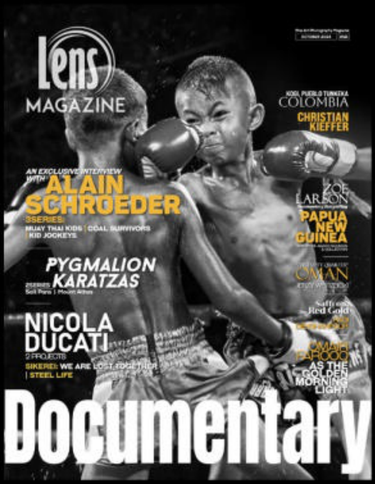
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AN EXCLUSIVE INTERVIEW WITH
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ZOE LARSON
PAPUA NEW GUINEA
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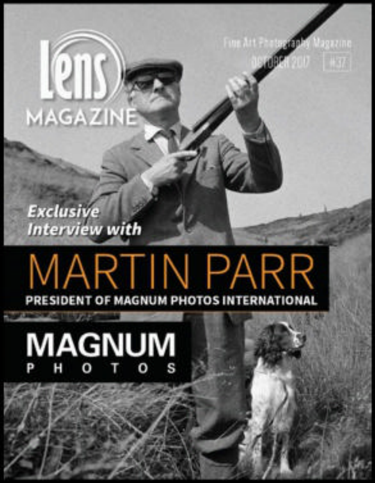
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AN EXCLUSIVE INTERVIEW WITH
MICHELLE VALBERG
The CULTURAL Edition

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ANASTASIA
FRANCE LECLERC
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Aga Szydlik
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AN EXCLUSIVE INTERVIEW WITH
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WINNER OF THE PULITZER PRIZE, WORLD PRESS PHOTO, THE LUCIE AWARDS AND THE NATIONAL MEDAL OF ARTS
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AN EXCLUSIVE INTERVIEW WITH
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DANIEL KORDAN
An Intimate, Exclusive Interview With
MOUNEB TAIM
SYRIA NO EXIT
CLAIRE THOMAS IRAQ: 2 PROJECTS
AN EXCLUSIVE INTERVIEW WITH
PAUL ZIZKA
BEAUTIFUL / DESTROYED
LANDSCAPES

Lens MAGAZINE
An Exclusive Interview With
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THE CAMERA'S EYE
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THE PORTRAIT
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سما الشيبي
SAMA ALSHAIBI

MAHYA RASTEGAR
STAYING SUCH A WOMAN

GALA SEMENOVA
AND THEN I REMEMBERED

NILANGANA BANERJEE
The 'Selves' | The Lullaby

(great)
EXPECTATIONS
VICKY MARTIN

FACTORY
REBECCA DROLEN

Ukrainian Beauty
TETYANA ERHART

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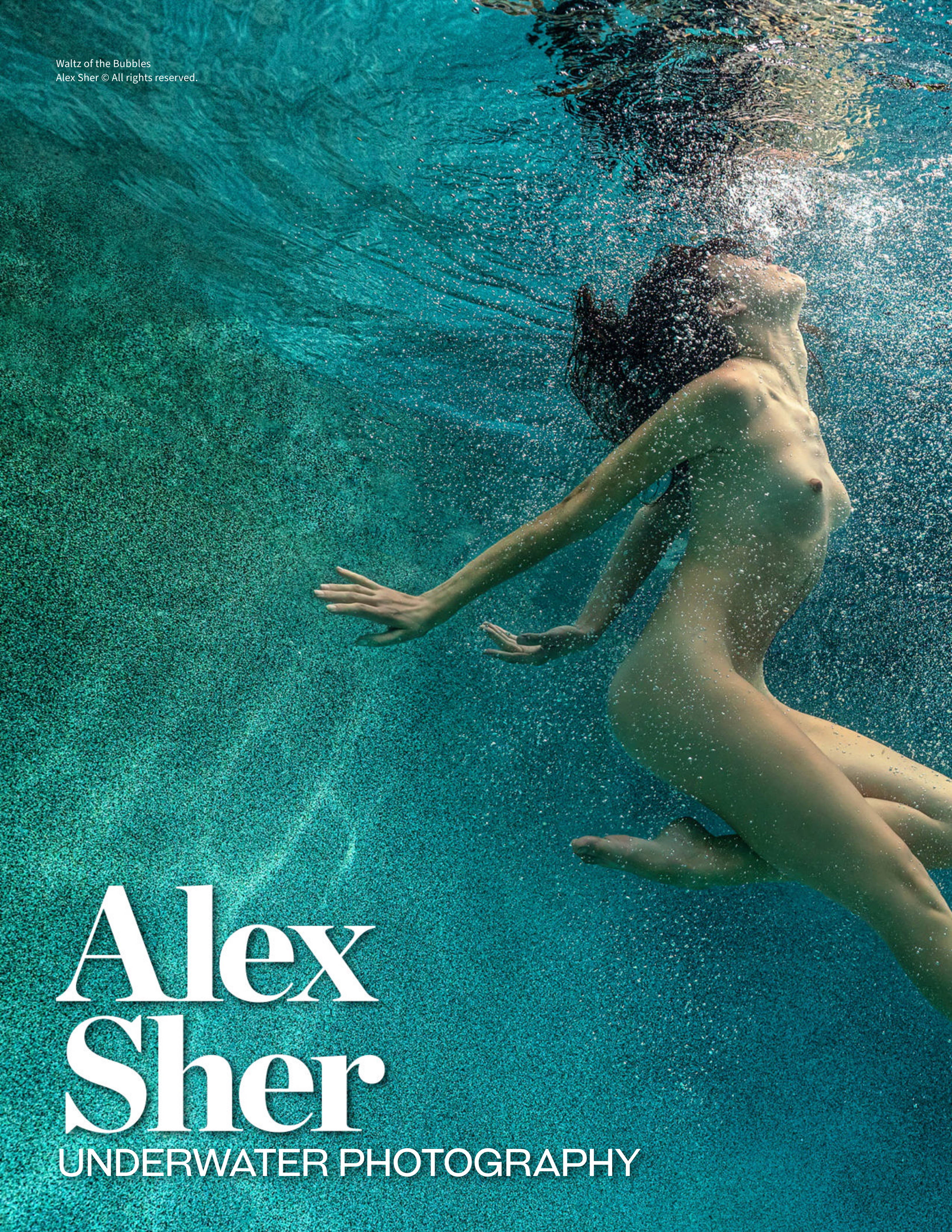

Waltz of the Bubbles
Alex Sher © All rights reserved.

Alex Sher

UNDERWATER PHOTOGRAPHY

THE RELATIONSHIP BETWEEN VISION AND EMOTION

THE RELATIONSHIP BETWEEN VISION AND EMOTION IS PROFOUND AND RECIPROCAL. WHILE A BEAUTIFUL SIGHT CAN INSTANTLY LIFT OUR SPIRITS, INTENSE EMOTIONS CAN ALSO BLIND US TO THE BEAUTY BEFORE US. WHEN VISUAL STIMULI AND EMOTIONS ALIGN PERFECTLY, THEY CREATE A POWERFUL RESONANCE THAT CAN EITHER PLUNGE US INTO DARKNESS OR ELEVATE US TO AESTHETIC TRANSCENDENCE.

SHER'S WORK SEEKS THIS LATTER COMBINATION, THOUGH HE ACKNOWLEDGES THAT SUCH ARTISTIC RESONANCE CONNECTS DIFFERENTLY WITH EACH VIEWER, SOMETIMES REACHING ONLY A SELECT FEW, WHILE OTHER PIECES CAPTURE WIDESPREAD ACCLAIM.

Spring
Alex Sher ©
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VISION
AND
EMOTION

Alex Sher

UNDERWATER PHOTOGRAPHY

Alex Sher is an American fine art photographer internationally recognised for his distinctive portrayals beneath the water surface.

Born in Ukraine, Sher immigrated to the United States in 1995. He began showing photographs in the early 1990s, initially concentrating on figurative art. For many years, Sher focused on the human form in deep aquatic surroundings. His more recent pieces, however, blend figurative and abstract elements, slowly evolving into abstract photography.

Porcelain and Turquoise
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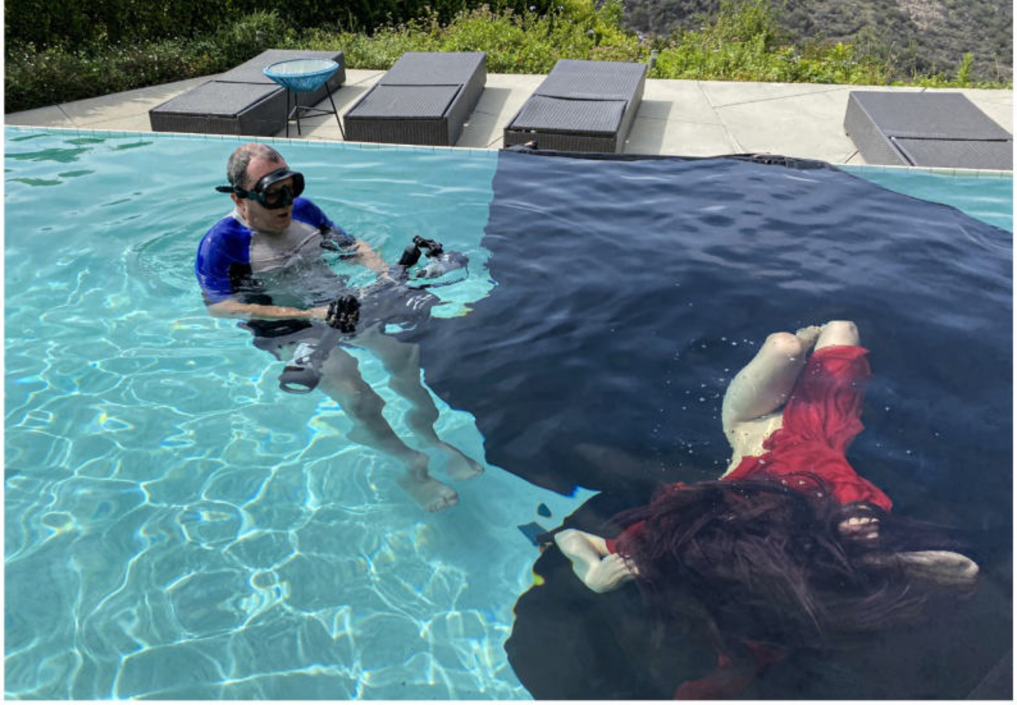
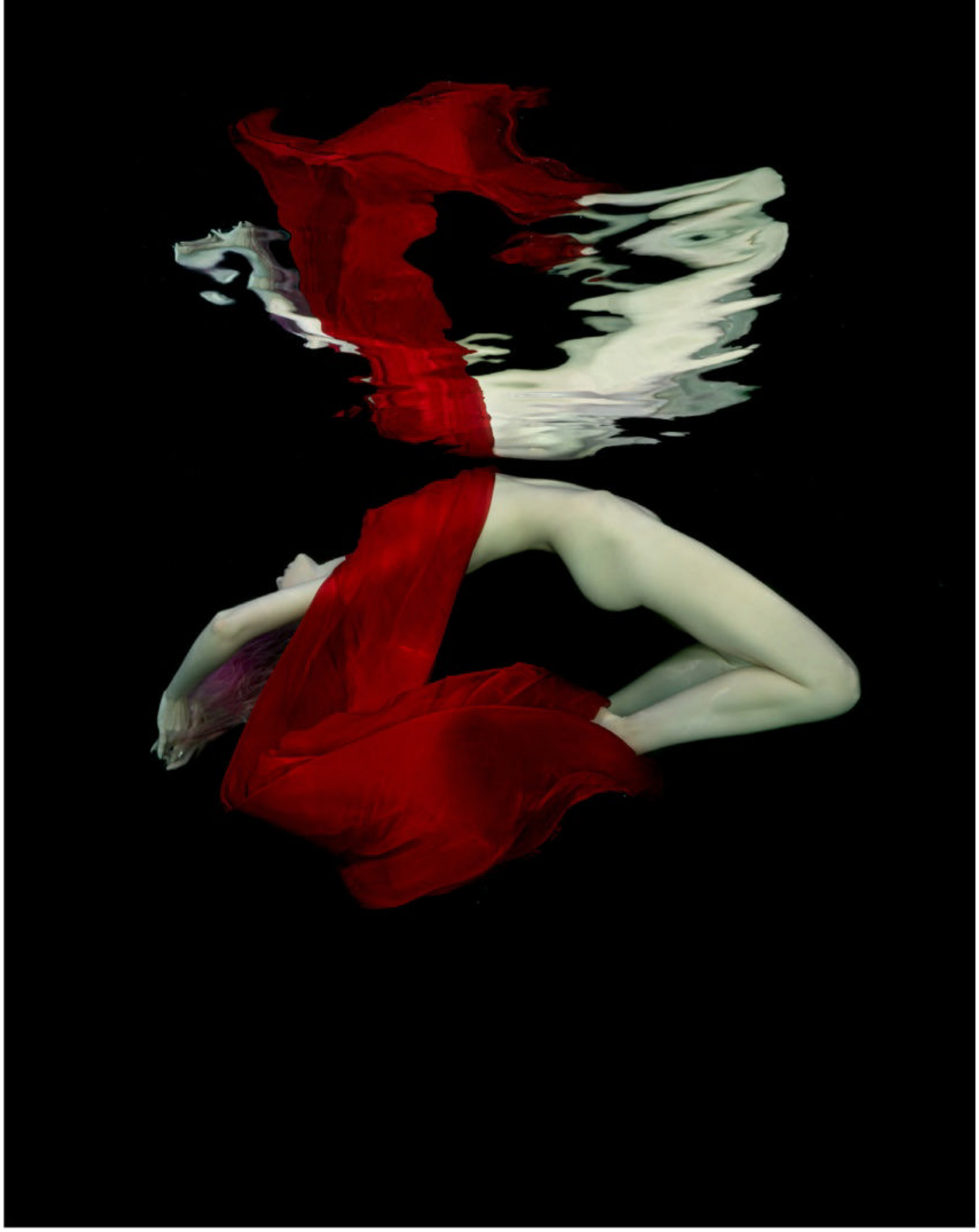
VISION
AND
EMOTION



Alex Sher

Sher began attracting attention from galleries in 2015. His first solo exhibition was held in 2016 at Bruce Lurie Gallery in Los Angeles. Since then, his work has been exhibited across Europe, North America, and Asia by distinguished galleries and museums, including the Carrousel du Louvre in Paris and the Natural History Museum in London. His photographs have appeared in magazine publications across 13 countries. In 2018, Alex Sher published his first book, Mermaids.

Sher continuously works with models and photographers interested in underwater techniques, sharing what he has learned over years of experimentation.



Photography offers Sher an ideal medium for exploration, allowing him to make thousands of attempts in pursuit of that perfect moment. This quest led him underwater, where he discovered an unexpected muse: the surface above. The underside of the water's surface presents an otherworldly landscape—a vast liquid mirror in constant motion, distorting reflections and fragmenting glimpses of sky into ever-changing, mesmerising patterns. From over 100,000 photographs, Sher distilled this vision into his twenty-piece series "Reflections."

Top: Mercury
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Left Page: Carmen II
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Merlot 2017
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Hibiscus
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VISION AND EMOTION

Blood Drop
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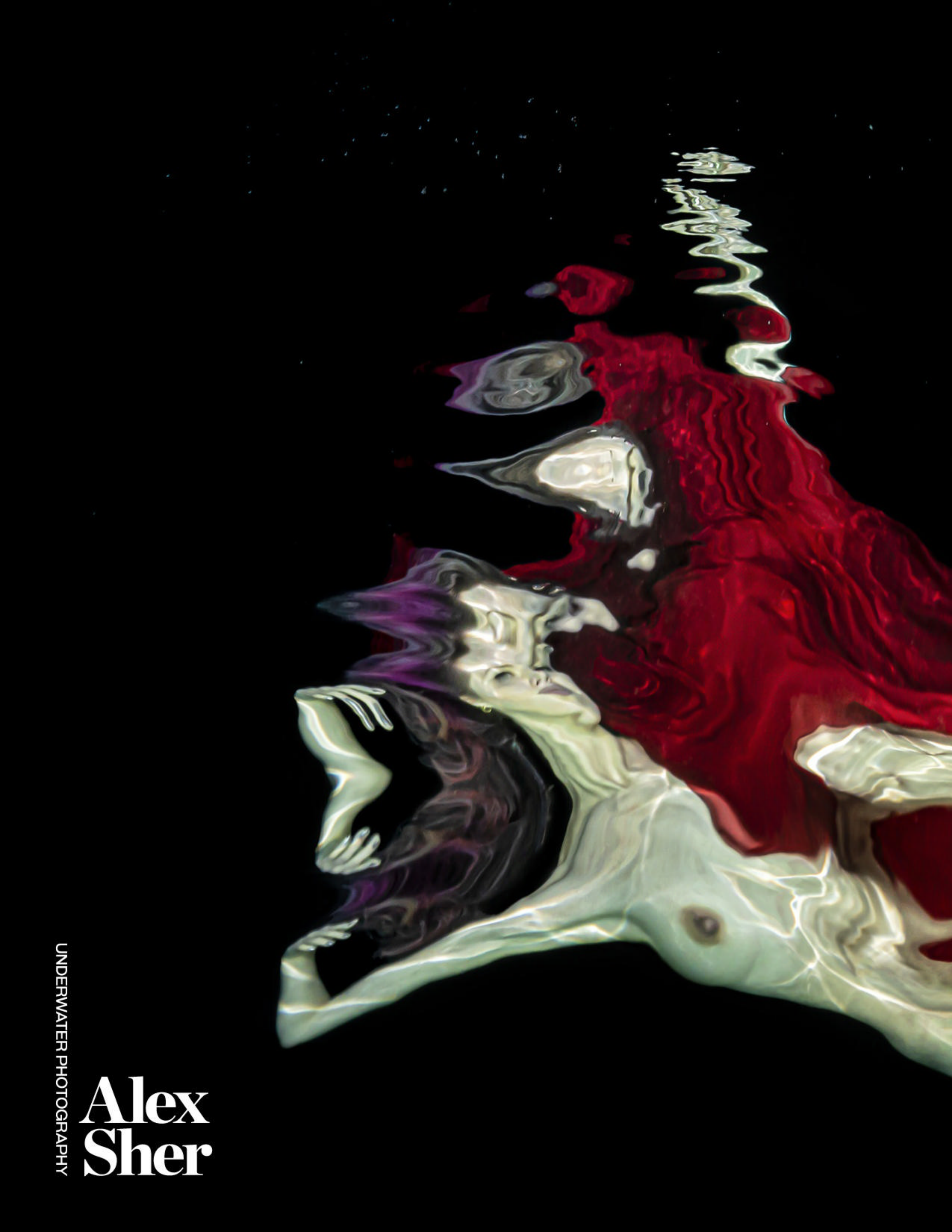
UNDERWATER PHOTOGRAPHY

Alex Sher

Born in Kyiv, Ukraine, in 1962, Sher immigrated to the United States with his family in 1995. His photographic career began in Ukraine during the early 1990s, but it was in America where he began experimenting with underwater photography, marking a decisive shift toward figurative fine art. His work gained significant recognition in 2015, leading to exhibitions in prestigious venues worldwide, including the Louvre Museum in Paris.

Following his 2016 solo debut at Los Angeles' Bruce Lurie Gallery, Sher has mounted seven exclusive exhibitions while participating in numerous group shows and prominent art fairs.

His work has been featured in 78 magazine and book articles across 12 countries, and in 2018, he published his own book, "Mermaids." Beyond his artistic practice, Sher has mastered underwater coaching and generously shares his technical and artistic innovations with models and aspiring photographers alike.

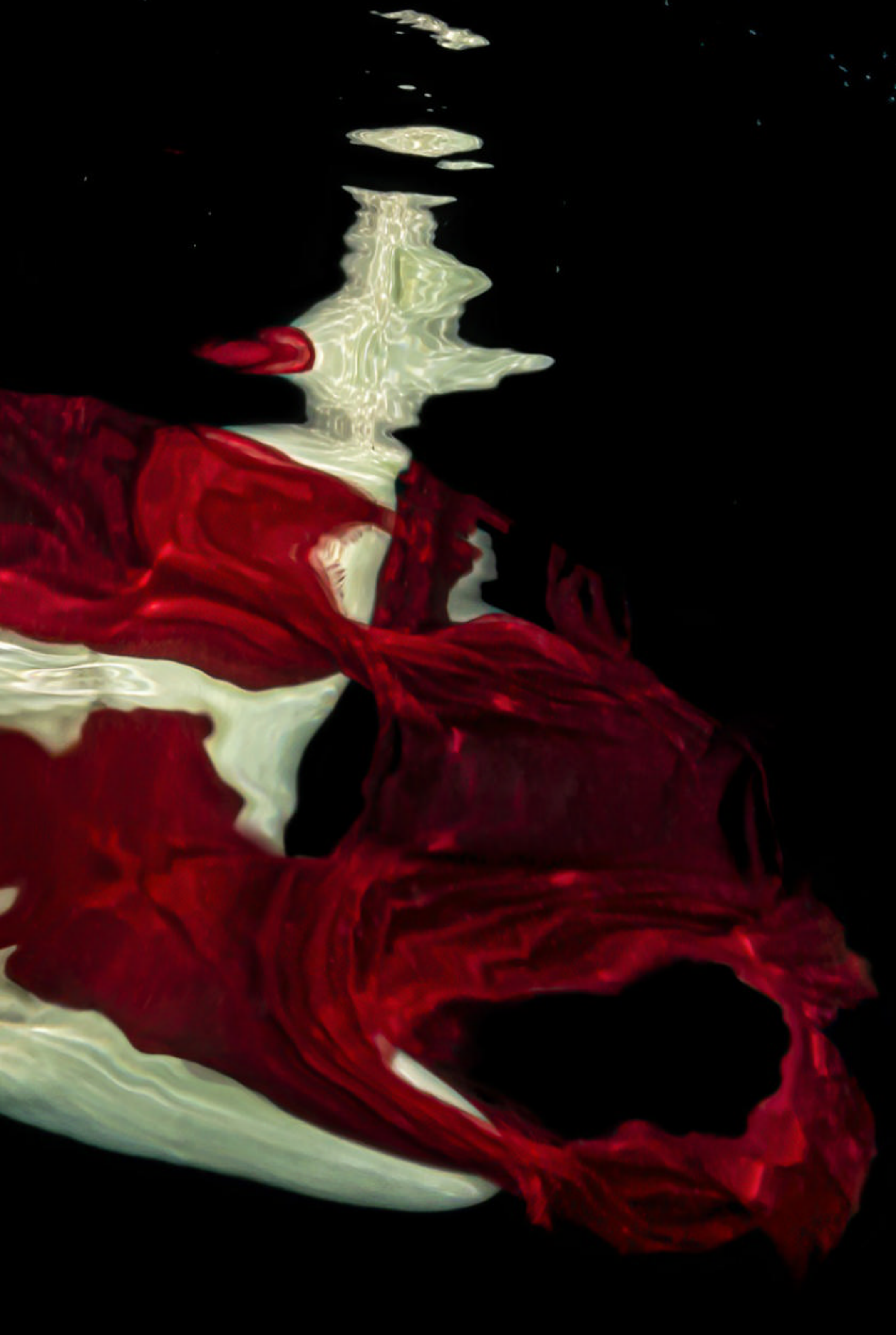


UNDERWATER PHOTOGRAPHY

Alex
Sher

"REFLECTIONS"

> "REFLECTIONS" ARE UNDERWATER PHOTOGRAPHS THAT COULD EASILY BE MISTAKEN FOR ABSTRACT PAINTINGS, REMINISCENT OF MASTERPIECES BY PICASSO, DALI, OR GUSTAV KLIMT.
>
> IN FACT, THESE IMAGES CAPTURE REAL REFLECTIONS ON THE WATER'S INNER SURFACE. THE PHOTOGRAPHS WERE TAKEN WITH UNDERWATER CAMERAS POSITIONED AT DEPTH, LOOKING UPWARD, TOWARD THE SURFACE."
>
> - ALEX SHER



Bordeaux
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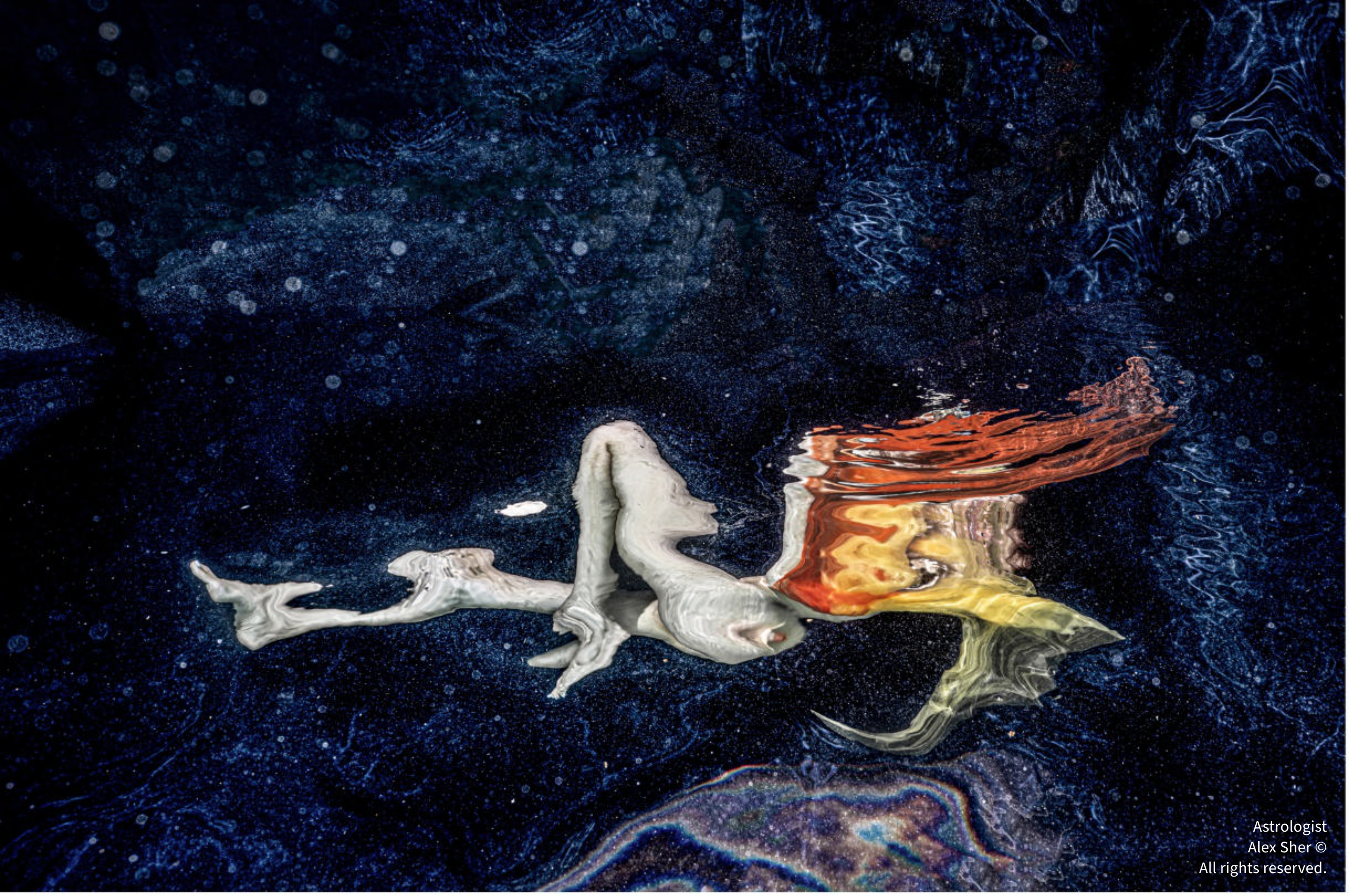

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"REFLECTIONS"

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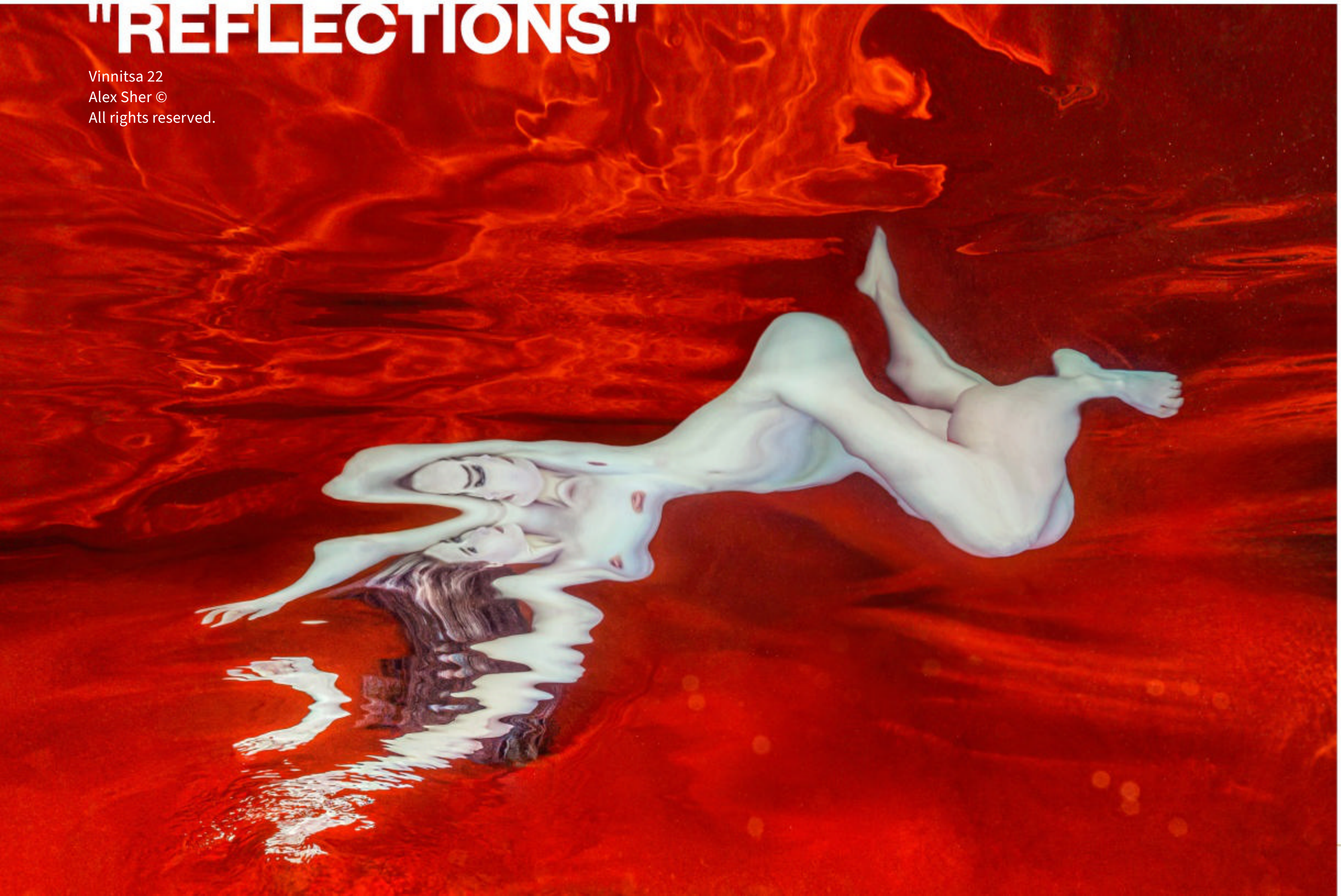

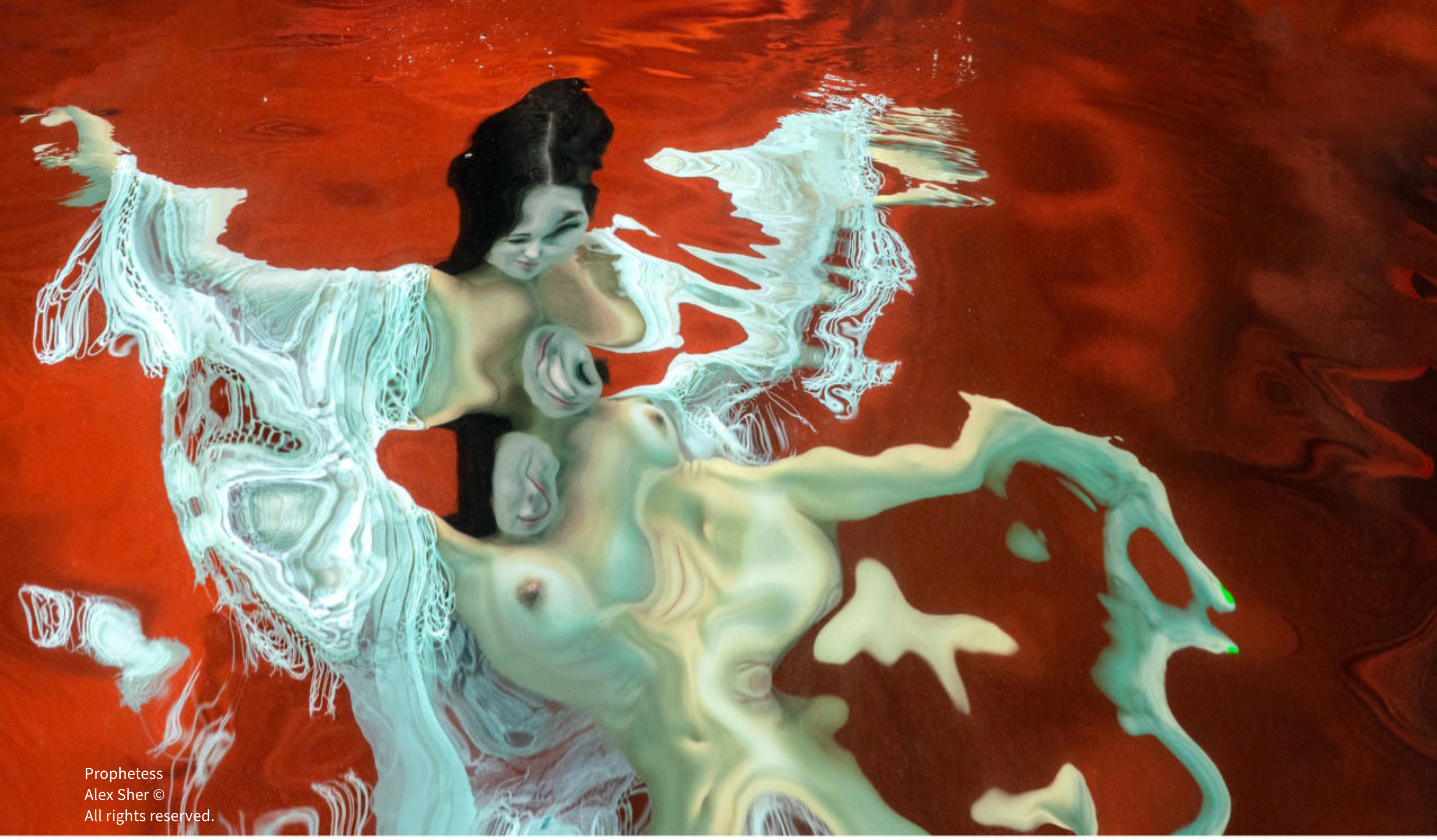

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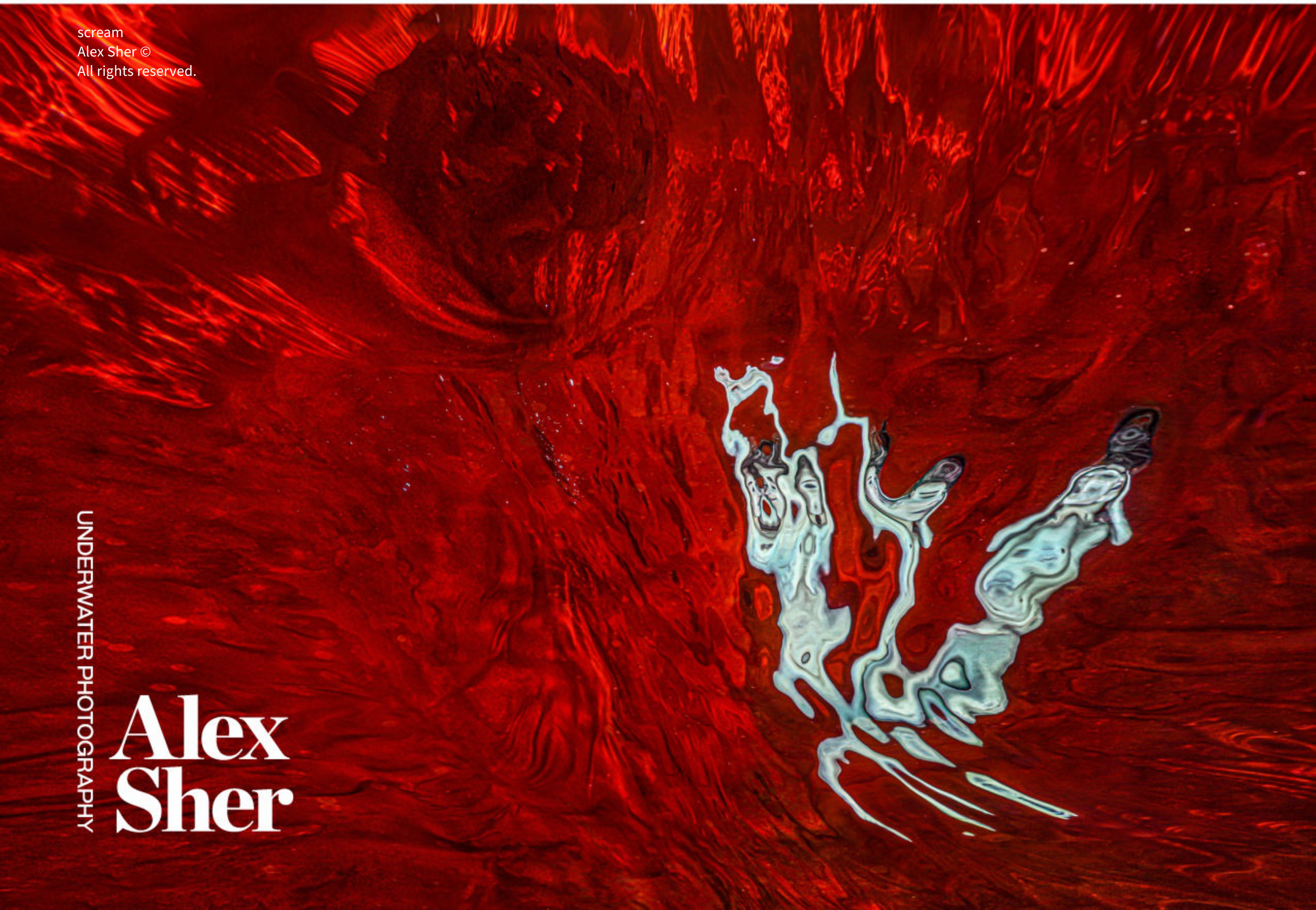

scream
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UNDERWATER PHOTOGRAPHY
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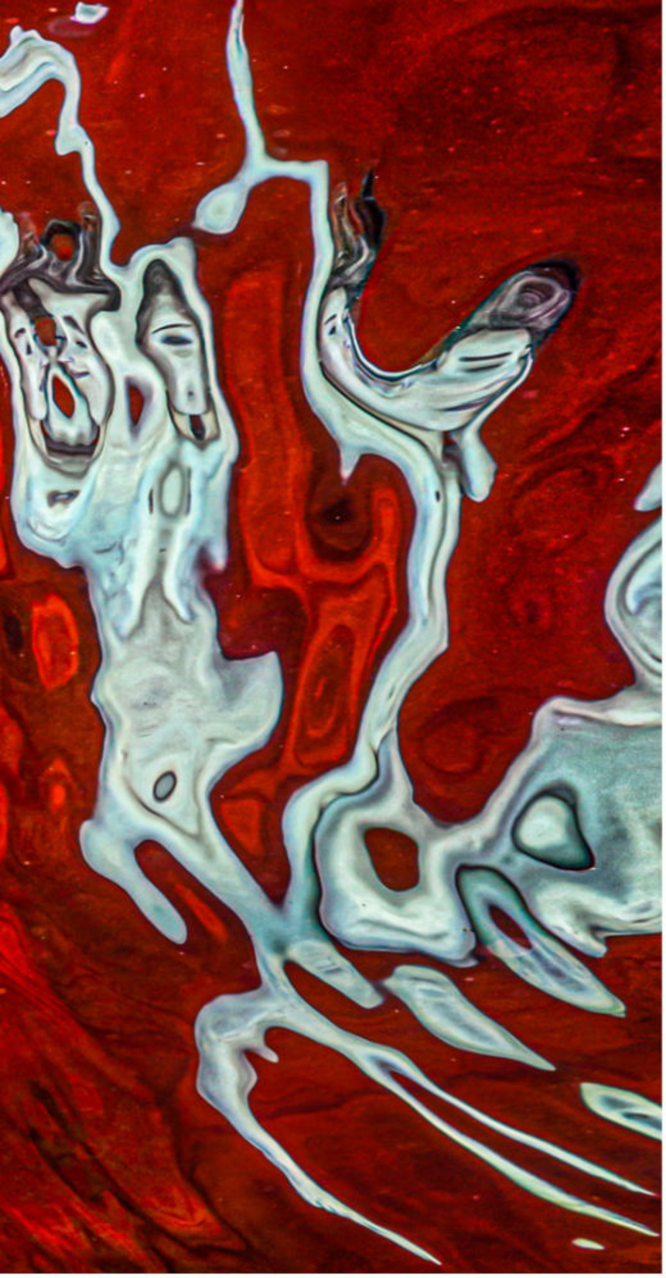

"REFLECTIONS"

> "WATER IS POWERFUL AND POSSESSIVE. IT CAUTIOUSLY GUARDS ITS DARK ABYSS AGAINST AIR AND LIGHT. WHENEVER EITHER OF THE TWO SNEAKS IN, THE WATER MERCILESSLY DEVOURS THEM. YET, WATER'S POWER GIVES WAY TO ITS MAJESTY, RELEASING THE ELEMENTS IT ONCE HELD CAPTIVE. WHEN A WEIGHTLESS BEAUTY, WRAPPED IN SHIMMERING BUBBLES, SHINES BEFORE MY LENS, THE CAMERA SNAPS PICTURES ON ITS OWN. I AM JUST HOLDING MY BREATH."
>
> ALEX SHER

Top: Scream (Detail)
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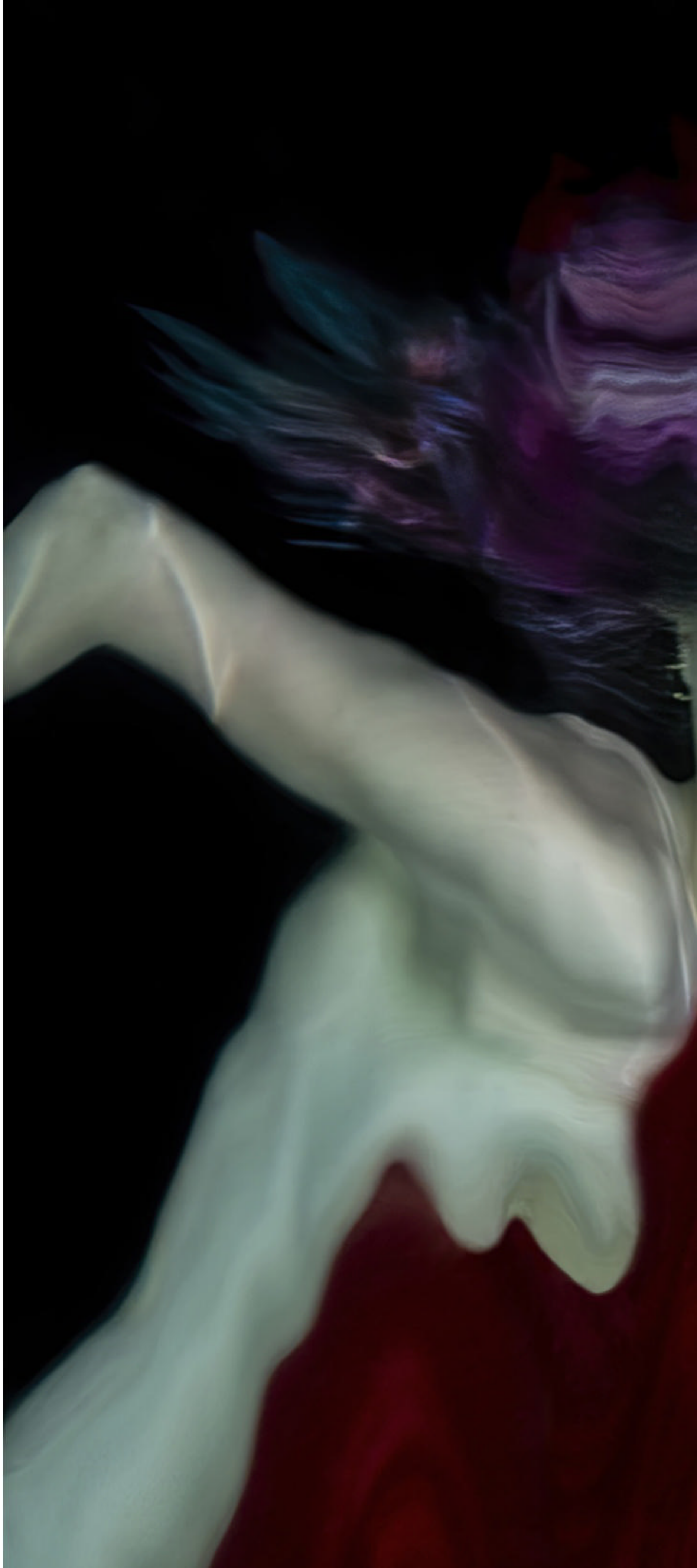

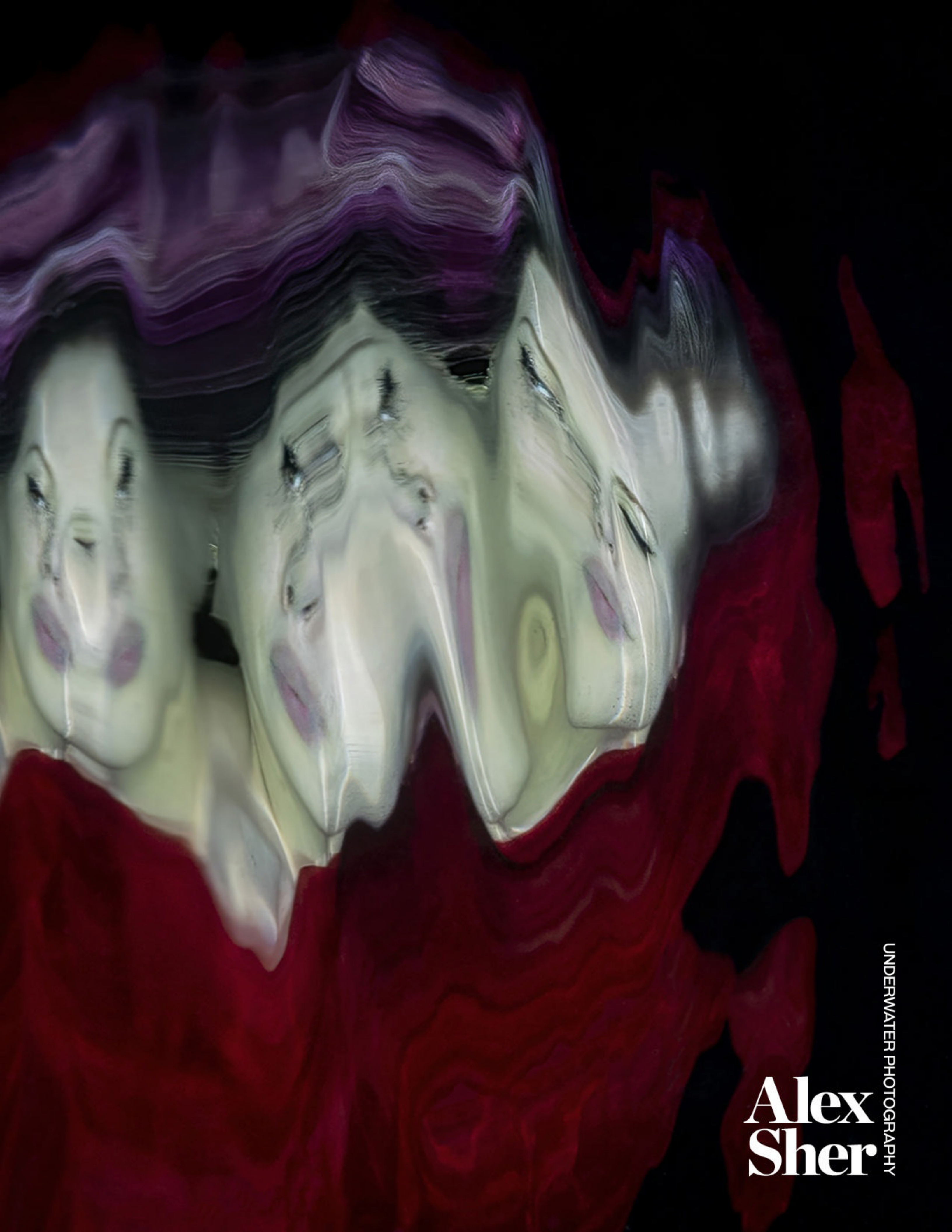

Alex Sher

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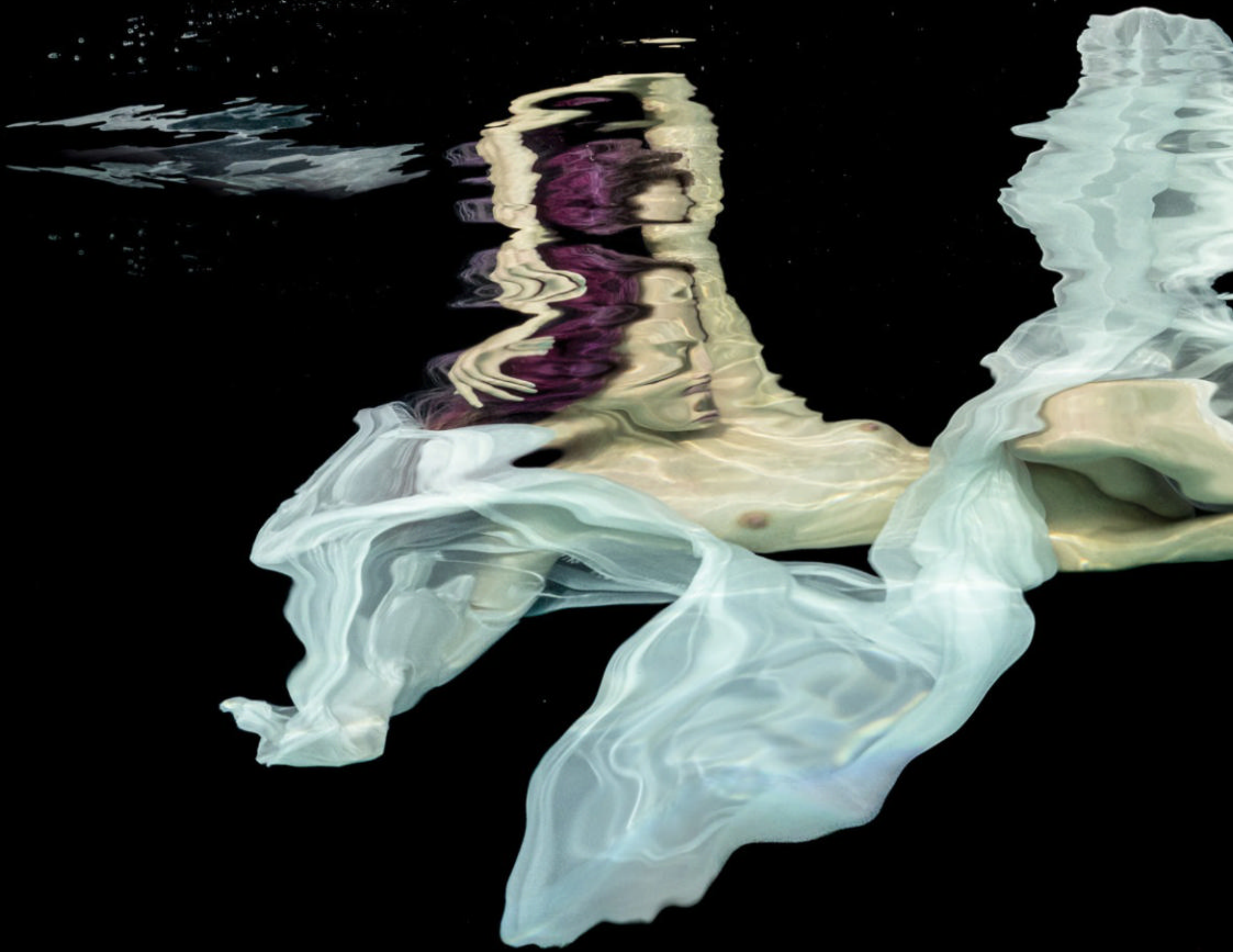
VISION AND EMOTION



White Butterfly
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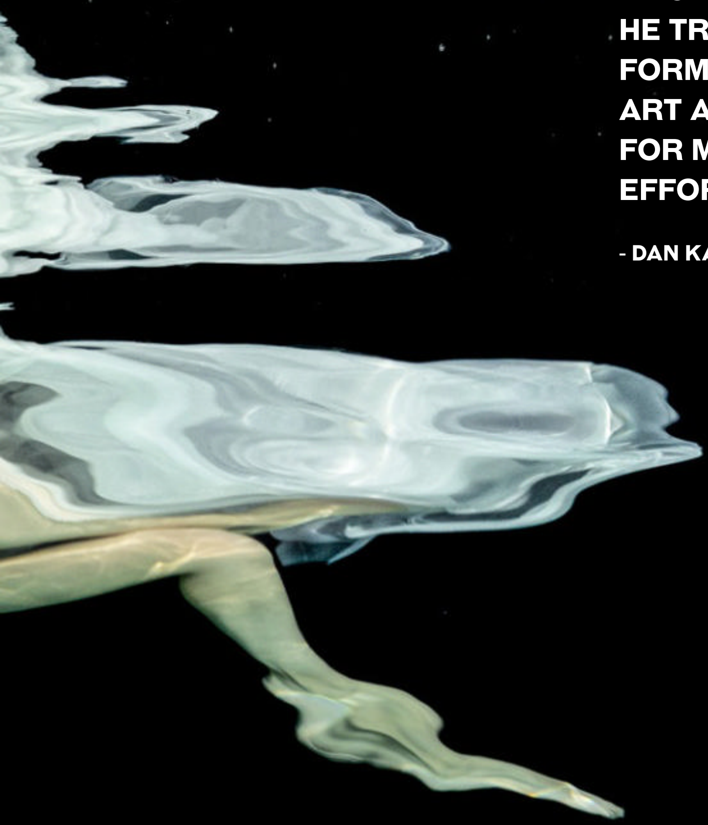

"ALEX SHER PUSHES THE LIMITS OF CREATIVITY, EXPLORING THEMES, FINDING NEW INTERPRETATIONS, AND PLAYING WITH COLORS, LIGHT, EMOTIONS, AND FANTASY. HE TRULY ELEVATES THE ART FORM. AND, OF COURSE, HIS ART ALWAYS RAISES THE BAR FOR MY OWN UNDERWATER EFFORTS."

- DAN KATZ 2022

UNDERWATER PHOTOGRAPHY

Alex Sher

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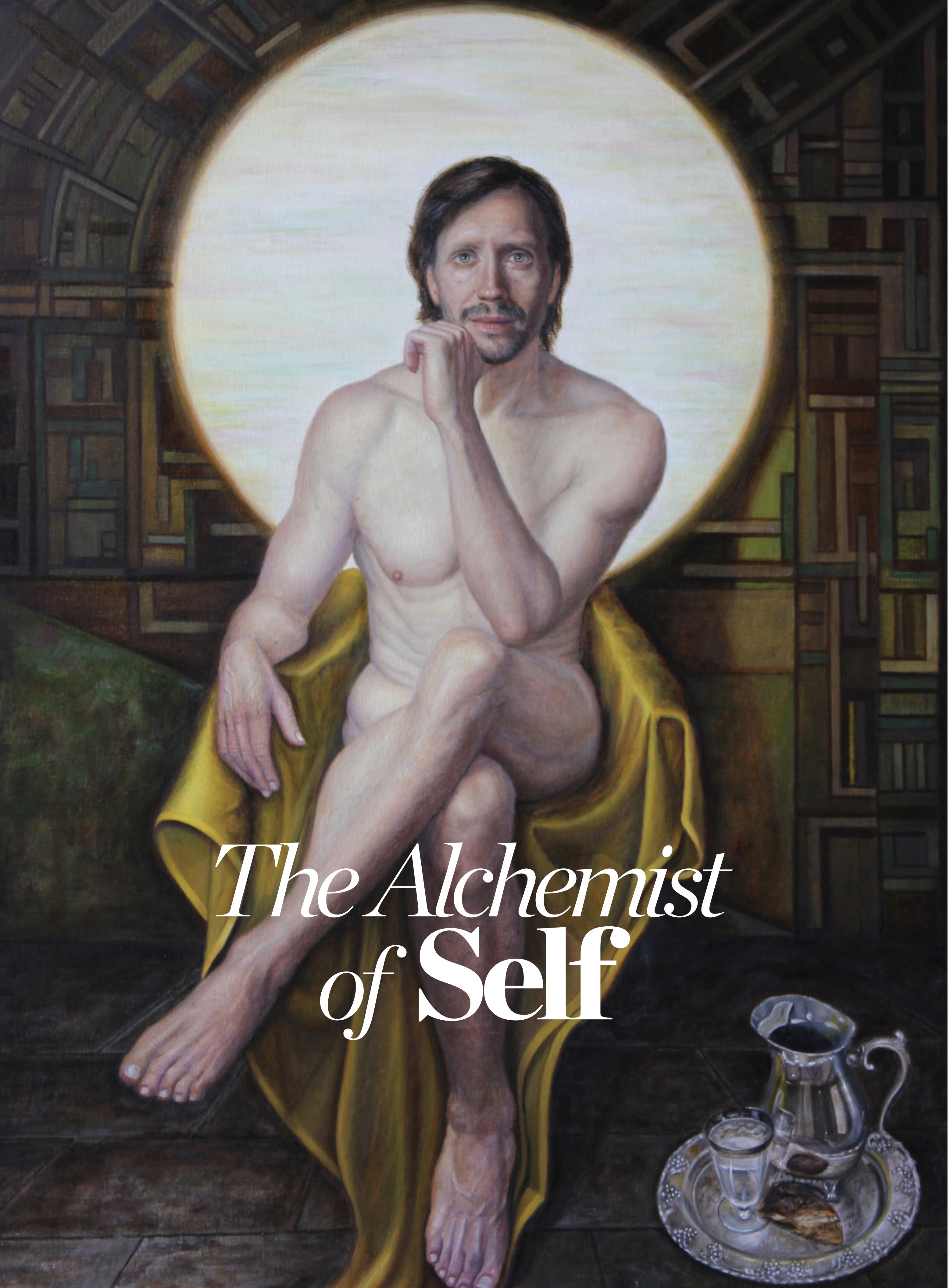
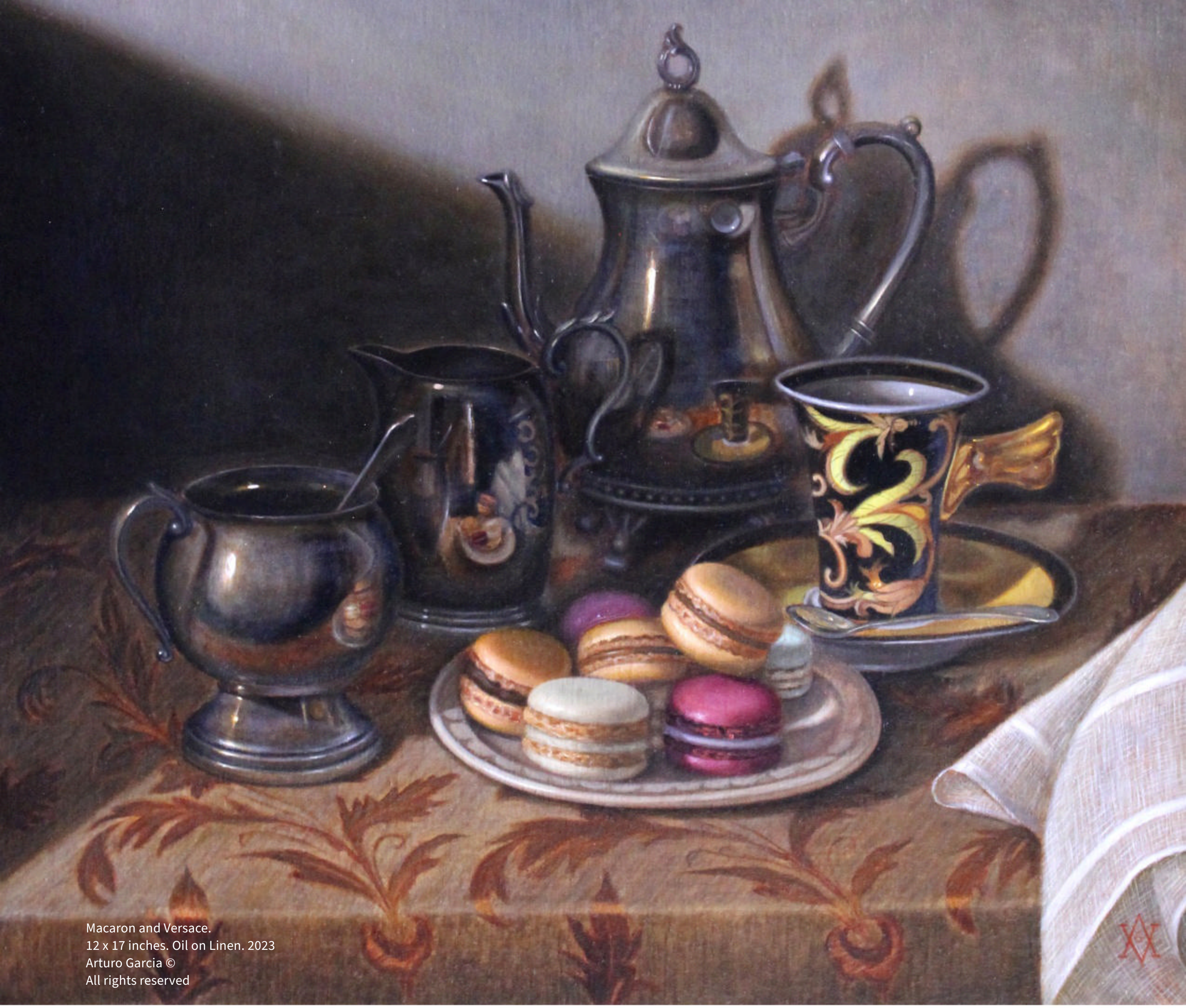


The Alchemist of **Self**



Macaron and Versace.
12 x 17 inches. Oil on Linen. 2023
Arturo Garcia ©
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ARTURO GARCIA

The Alchemist of Self

Left Page:
The Alchemist of the self, Oil on Linen. 32 x 24 inches. 2025
Arturo Garcia ©
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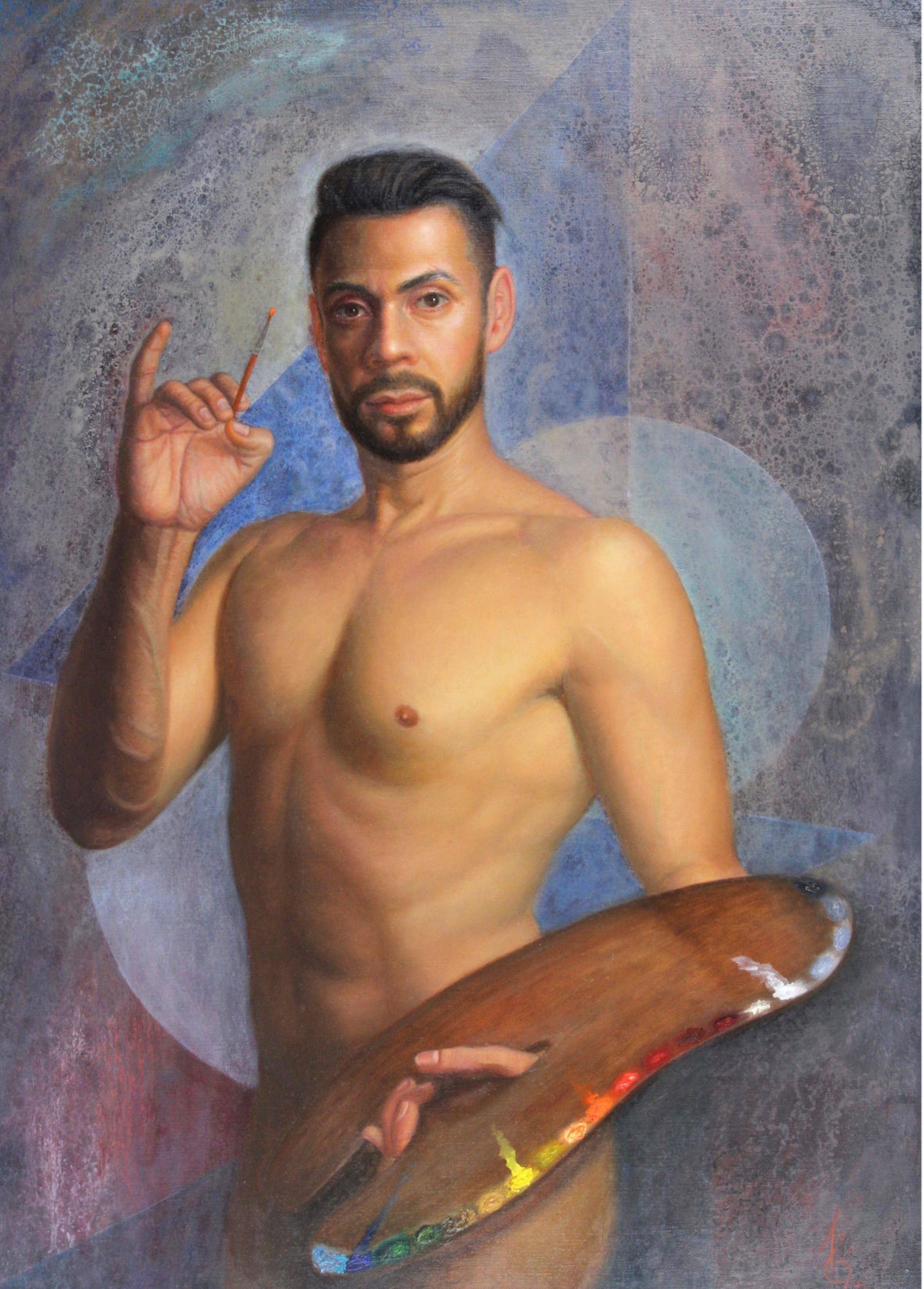
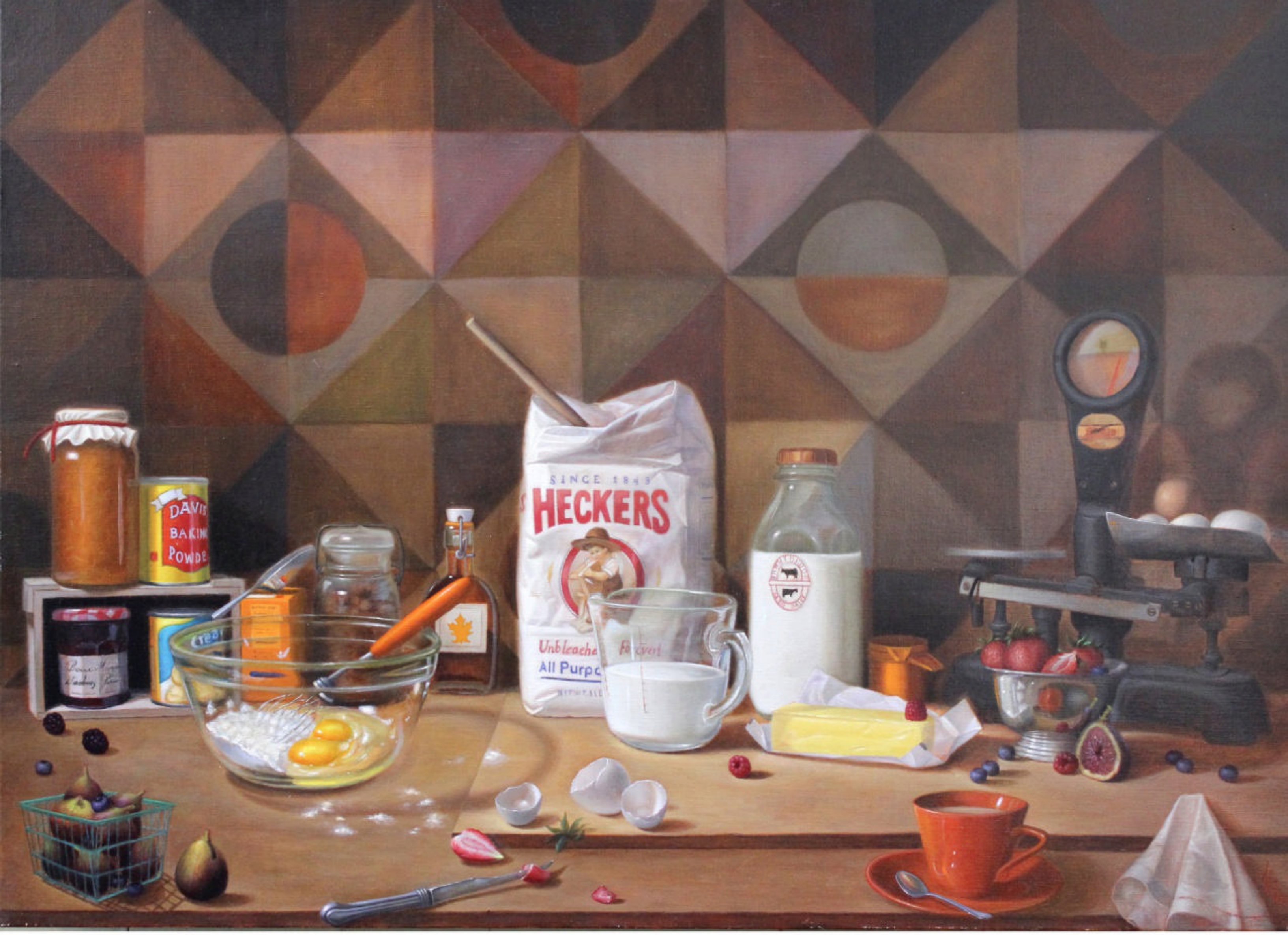
The Alchemist of the Self is part of an ongoing pictorial exploration into inner transformation, spiritual contemplation, and the body as a vessel of thought. The male figure, nude and frontal, is not portrayed as passive or decorative — but as an active presence: one who reflects, observes, and transforms in silence. The glowing circular light behind his head — like an alchemical sun or mandala — suggests an expanded state of consciousness. The structured, geometric architecture surrounding him becomes a metaphor for reason, mental construction, and self-identity.

Top: The painting shows a strong command of light and volume, particularly in the metallic objects, where the reflections are carefully observed and convincingly rendered. The composition is balanced and classical, guiding the viewer's eye smoothly across the scene. The contrast between the cool silver surfaces and the soft, warm colors of the macarons adds visual interest and depth. Overall, it is a refined still life that combines technical skill with a calm, intimate atmosphere.





ARTURO GARCIA

The Alchemist of **Self**

Left Page:
Self-Portrait. Maker of Worlds.
Oil on Linen. 22 x 16 inches.
Arturo Garcia ©
All rights reserved

Top: Pancakes for breakfast.
Oil on Linen. 26x 26 inches. 2024
Arturo Garcia ©
All rights reserved

LEFT PAGE: SELF-PORTRAIT. MAKER OF WORLDS

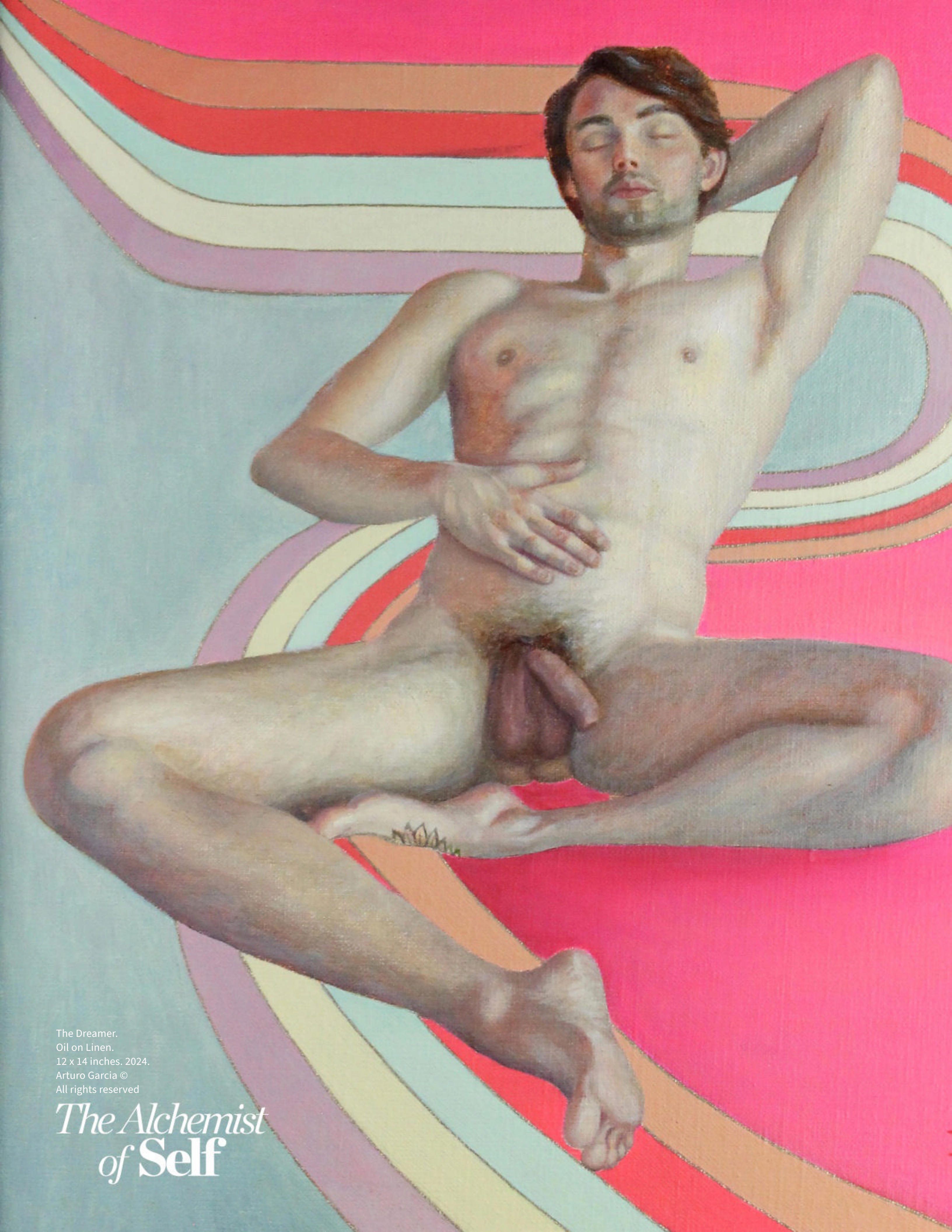
This self-portrait is both a declaration of identity and a tribute to the artist's craft. The nude figure, dignified and direct, holds the palette as a shield and the brush as an extension of thought.

The geometric background evokes a dialogue between classical and contemporary art, between the body and the creative spirit.

It is a portrait of the artist not only as an individual, but as a maker of worlds.

TOP: PANCAKES FOR BREAKFAST

Pancakes for Breakfast honors the everyday rituals of cooking as acts of creation and love. This contemporary still life transforms simple ingredients-flour, eggs, milk, fruit-into symbols of memory, heritage, and domestic warmth. The geometric background contrasts and converses with the organic elements, evoking a balance between precision and the intimate gesture found in life's simplest routines.



The Dreamer.
Oil on Linen.
12 x 14 inches. 2024.
Arturo Garcia ©
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The Alchemist
of Self

Arturo Garcia at
the studio ©
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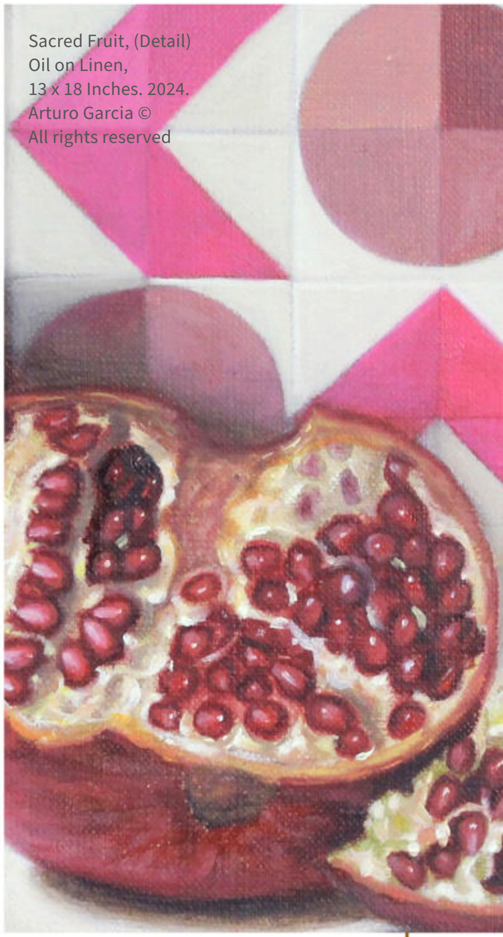
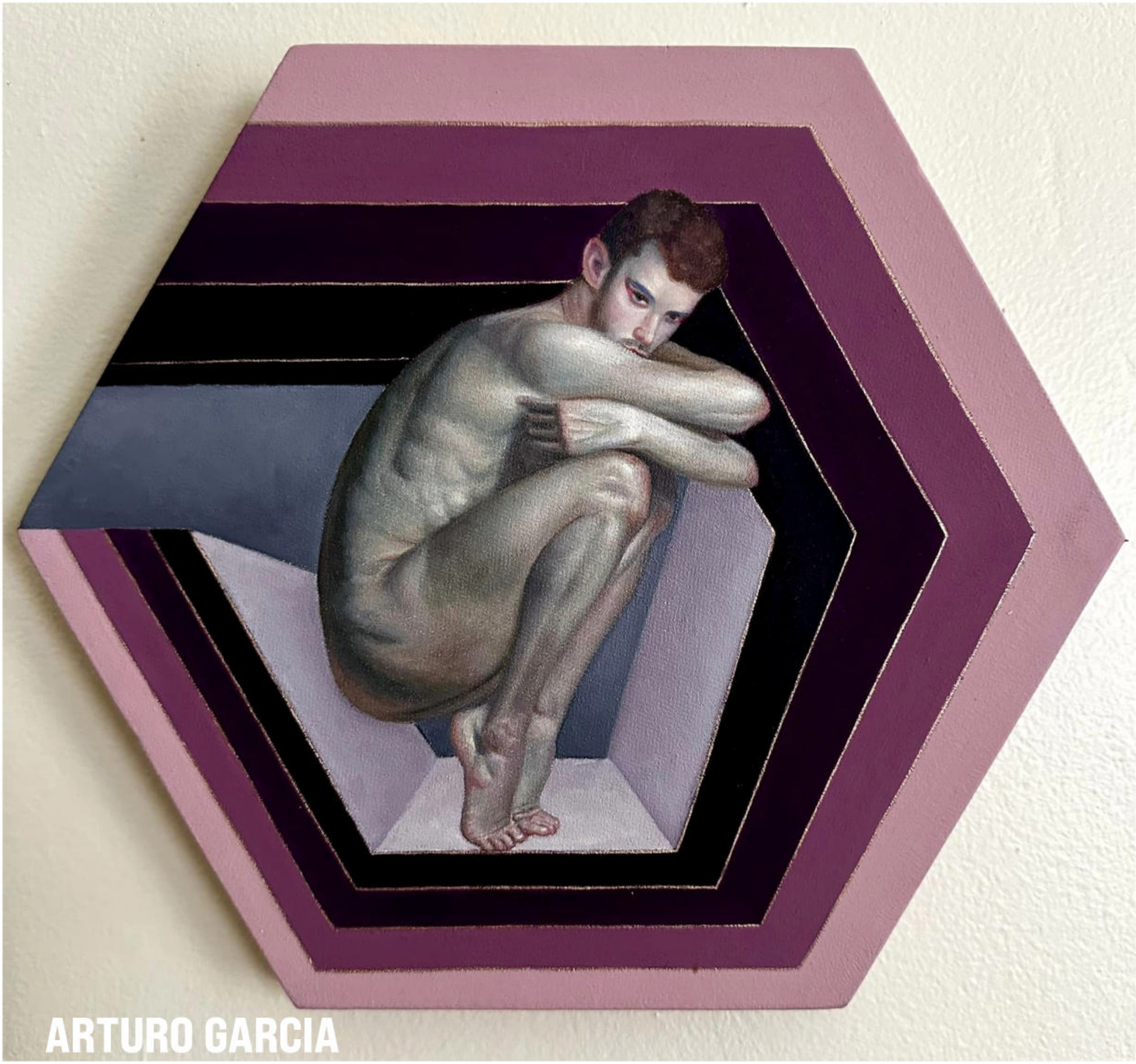
ARTURO GARCIA



Sacred Fruit, (Detail)
Oil on Linen,
13 x 18 Inches. 2024.
Arturo Garcia ©
All rights reserved

An accomplished painter, inspired very early on by the works of the great Spanish masters, his rich color palette reflects the point of view of an artist with a developed pictorial style and confident brushwork. Most notably regarded for his proficiency in portraits and still-life paintings, celebrating beauty and sentiment, he is also proficient in figurative, interior, floral, and landscape painting, sometimes featuring geometric abstractions, thereby bringing together classic and modern realism. His artistic journey is defined by a relentless pursuit of innovation, seamlessly blending tradition with fresh perspectives. Through countless exhibitions and collaborations, he has continued to push the boundaries of his craft, drawing inspiration from travel, personal experience, and the dynamic interplay of light and form. His work resonates with audiences for its evocative storytelling and masterful technique, earning him recognition in both local and international art communities.

He aspires to create beautiful works that depict a myriad of textures, colors, and shapes discovered all around.

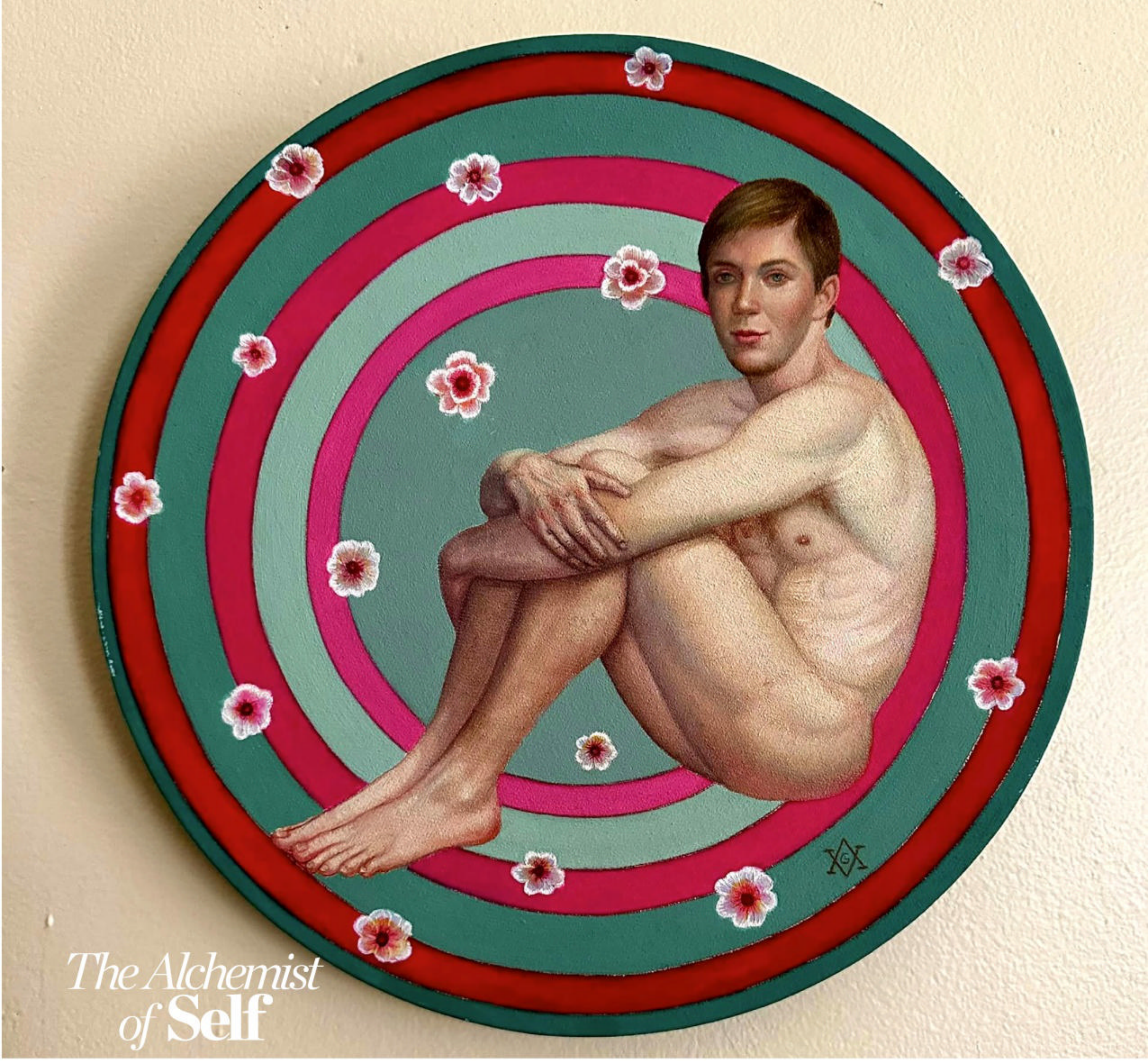


ARTURO GARCIA

Arturo Garcia, born in Mexico, was raised between Mexico and Spain. It was in Spain where he was introduced to the works of the Spanish Masters, and subsequently fell in love with Velázquez, Goya, and Sorolla. He attended The National School of Plastic Arts, “San Carlos”, Mexico DF, where, upon graduating with honors, he began his career exhibiting in Mexico under the support and guidance of the celebrated Mexican author, Carlos Monsivais. Shortly after, he moved to California and began his studies at The Atelier in Oakland, CA. It was not long after that Arturo became affiliated with “The Water Street Atelier” in NYC, the premier school for classical realism painters, under its leader and mentor, Jacob Collins. At The Water Street Atelier, he also studied with Michael Grimaldi, Dan Thompson, Travis Schlaht, Tony Curanaj, John Morra, Douglas Flynt, Kate Lehman, Sara Lamb, and Gabriela González Delloso.

Top Left:
Inside the box
Oil on linen.
Arturo Garcia ©
All rights reserved

Top Right:
“Circles”
Oil on linen.
Arturo Garcia ©
All rights reserved



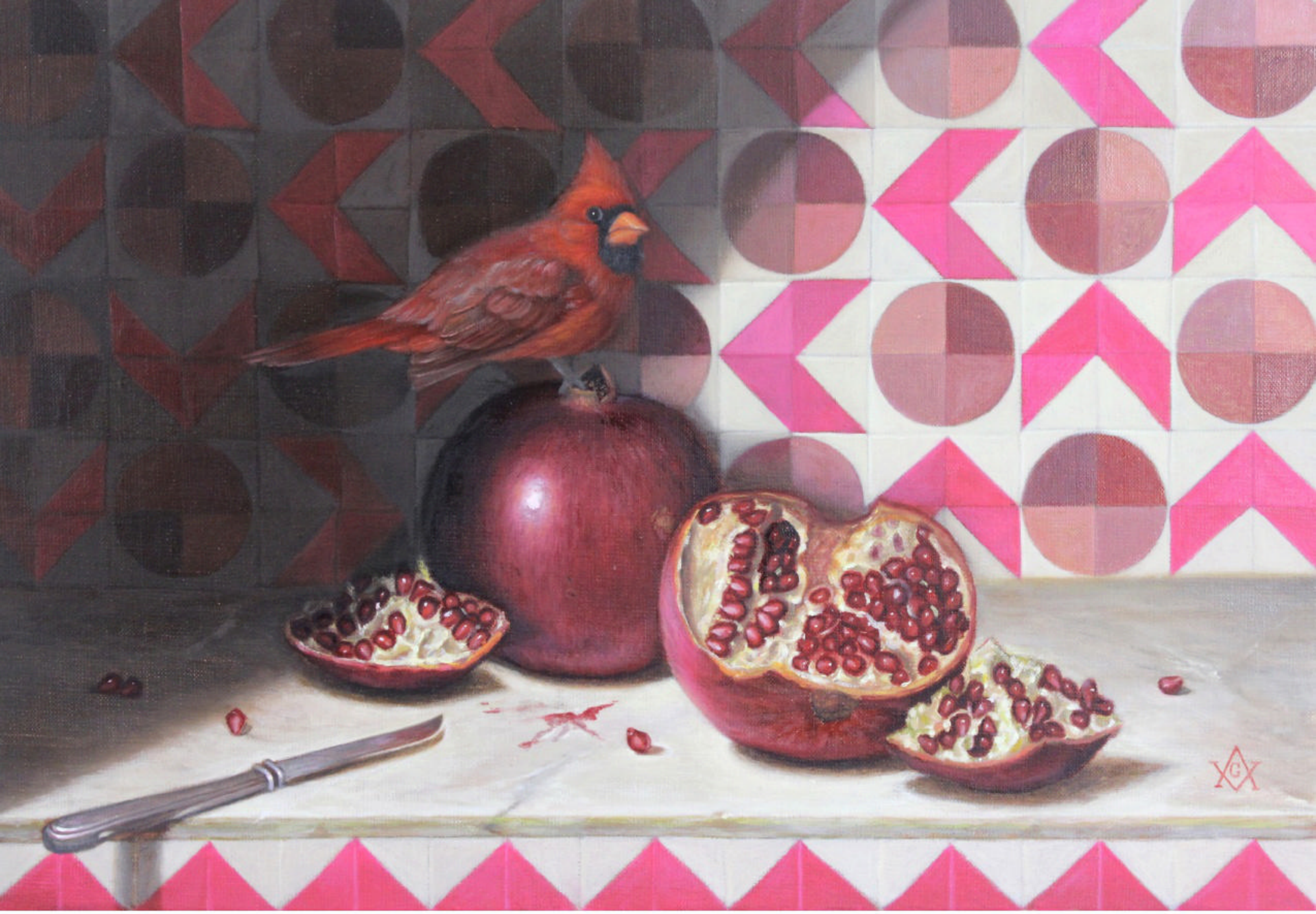
The Alchemist of Self

Almost immediately after Arturo's first exhibit in the USA. Art collectors and Museums recognized the value and uniqueness of his work; he has two works in the permanent collection at the Mexican Museum of Chicago, and his paintings have been published in numerous magazines and art books around the world. Arturo's paintings include still-lifes, landscapes, florals, interiors, and figurative works.

He is the second vice president of Allied Artists of America, founded in 1914, a national arts organization with visual arts members whose work focuses on painting, drawing, and sculpture.

He teaches Art for Doing Art Together (DAT), a non-profit arts education organization founded at the Metropolitan Museum of Art by Muriel Silberstein Storfer and Electra Friedman, that provides hands-on programs to underserved audiences. He creates G-Art, teaches diverse audiences, and works with various organizations with great success.

Arturo teaches realist painting and drawing in his studio, which is in a Historic Victorian neighborhood in Brooklyn, NY.



Top: Sacred Fruit,
Oil on Linen,
13 x 18 Inches. 2024.
Arturo Garcia ©
All rights reserved

Right Page: Revelation in the
Garden of Symbols,
Oil on Linen, 14 x 11 inches, 2024.
Arturo Garcia ©
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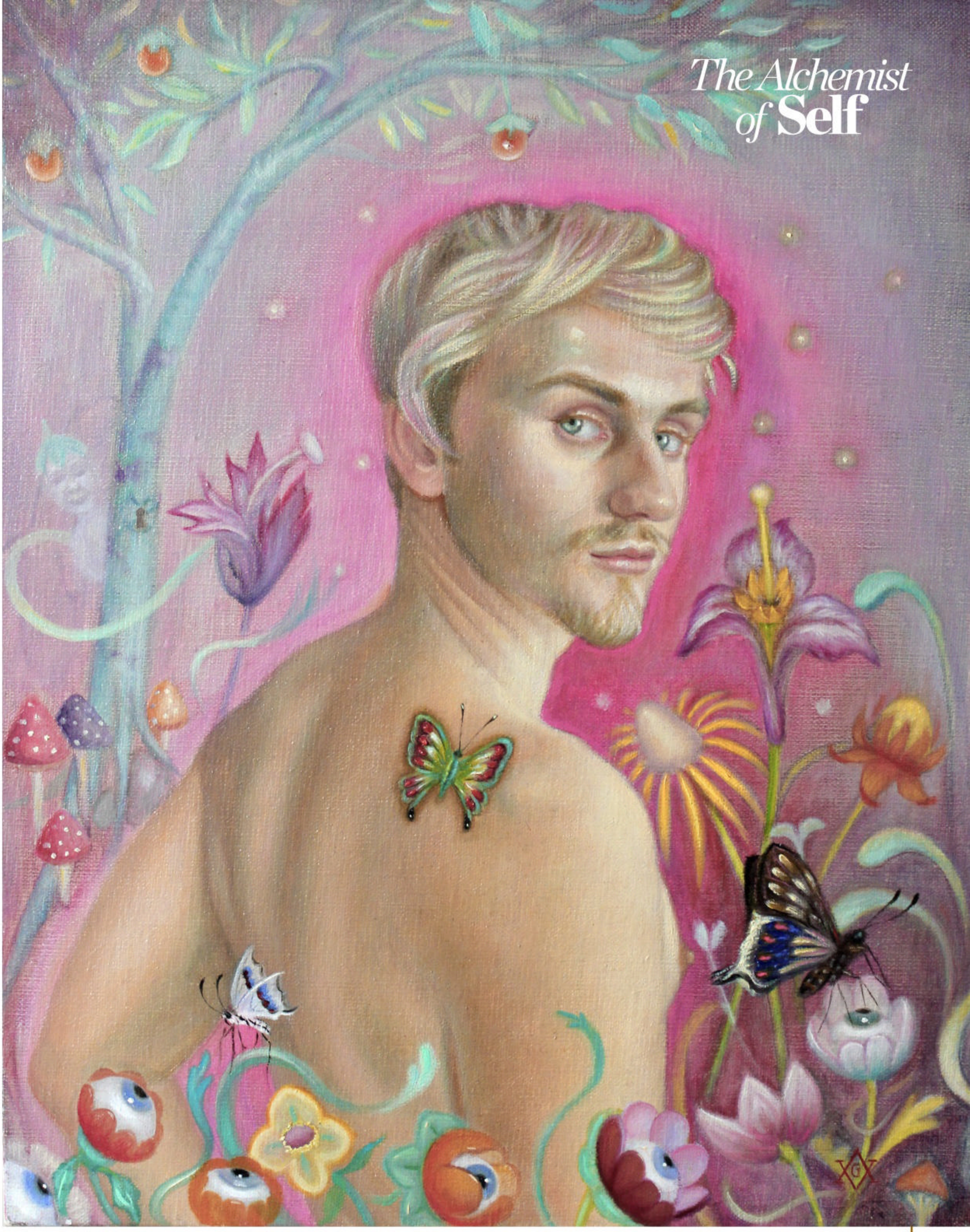
ARTURO GARCIA

TOP: SACRED FRUIT

This painting reimagines the still life as a symbolic stage. A split pomegranate, sensual and blood-like, contrasts sharply with the precise geometry of the background. A red cardinal perches silently atop the untouched fruit, like a witness or guardian. Balancing the organic and the structured. This work invites reflection on desire, fragility, and the quiet drama of the everyday.

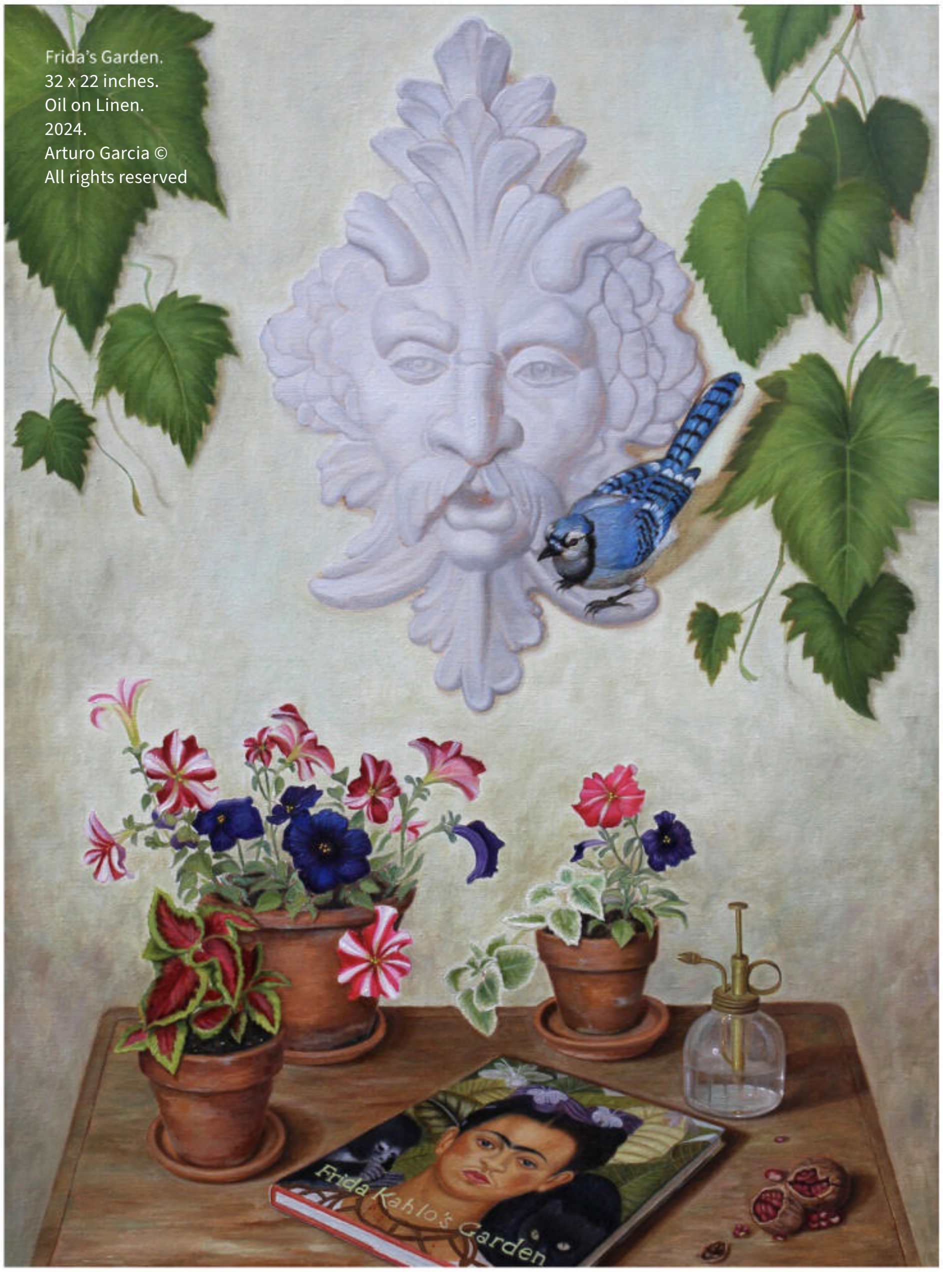
RIGHT PAGE: REVELATION IN THE GARDEN OF SYMBOLS

This painting explores a moment of introspection and spiritual transformation in a young man who inhabits an imaginary garden where nature reflects his inner world. Butterflies symbolize the metamorphosis of the soul, while the flowers with eyes suggest the ever-watchful presence of the unseen consciousness, memory, or dreams. The magical, psychedelic setting evokes a connection between the human and the sacred, where body, nature, and spirit intertwine. The work blends elements of classical portraiture with a visual language rooted in surrealism and contemporary symbolism, evoking a silent narrative that invites viewers to contemplate their own process of transformation.



The Alchemist of Self

ARTURO GARCIA



Frida's Garden.
32 x 22 inches.
Oil on Linen.
2024.
Arturo Garcia ©
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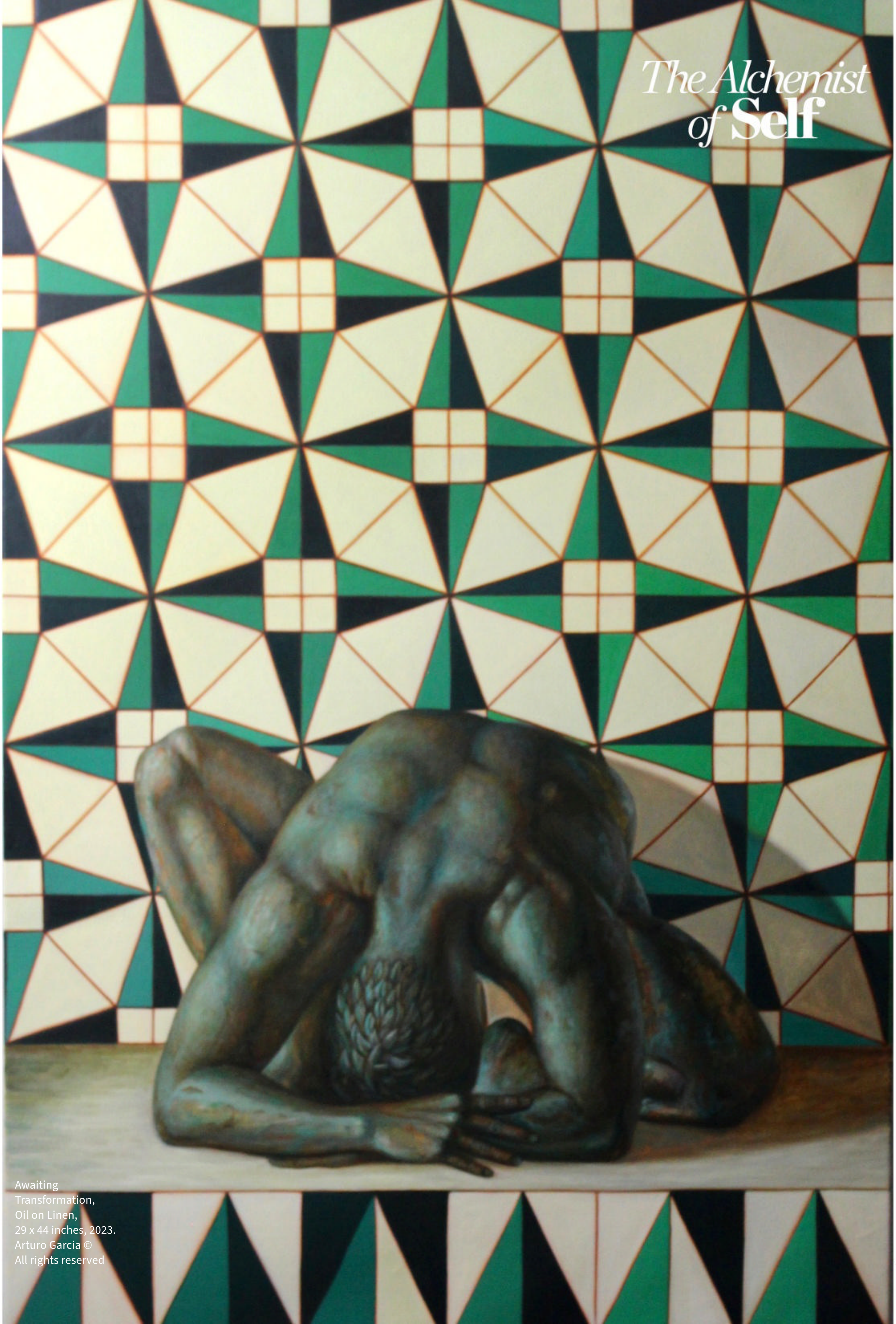
Frida's Garden is a quiet celebration of everyday beauty-a small, intimate corner where nature, art, and memory grow in harmony. Inspired by Frida Kahlo's legacy and her love for domestic life and gardens, Frida's Garden brings together humble objects rich with symbolism: clay pots brimming with vibrant blooms, vines climbing like persistent thoughts, an open book as a window to memory, and a bird that seems to herald a moment of revelation. The mythological figure of the Green Man, fused with architecture and foliage, suggests a spiritual connection between the human and the botanical — a metaphor for fertility, cycles, and the ever-living. This garden is not only a physical space, but also an emotional sanctuary, a tribute to creativity, resilience, and contemplative vision.

Frida's Garden invites the viewer to pause, to breathe, and to look closely, because within the small, the immense also resides.

Awaiting Transformation presents a body folded inward, suspended between restraint and vulnerability. The almost sculptural figure carries a quiet intensity against a geometric background that asserts order and rhythm.

This contrast generates a visual and conceptual tension: the organic body persists within a structure that suggests systems, boundaries, and control. Rather than functioning as decoration, the pattern heightens the emotional weight of the figure, turning the space into a site of introspection and resistance. The work reflects on contemporary identity and its ongoing negotiation between external discipline and inner experience.



Awaiting
Transformation,
Oil on Linen,
29 x 44 inches, 2023.
Arturo Garcia ©
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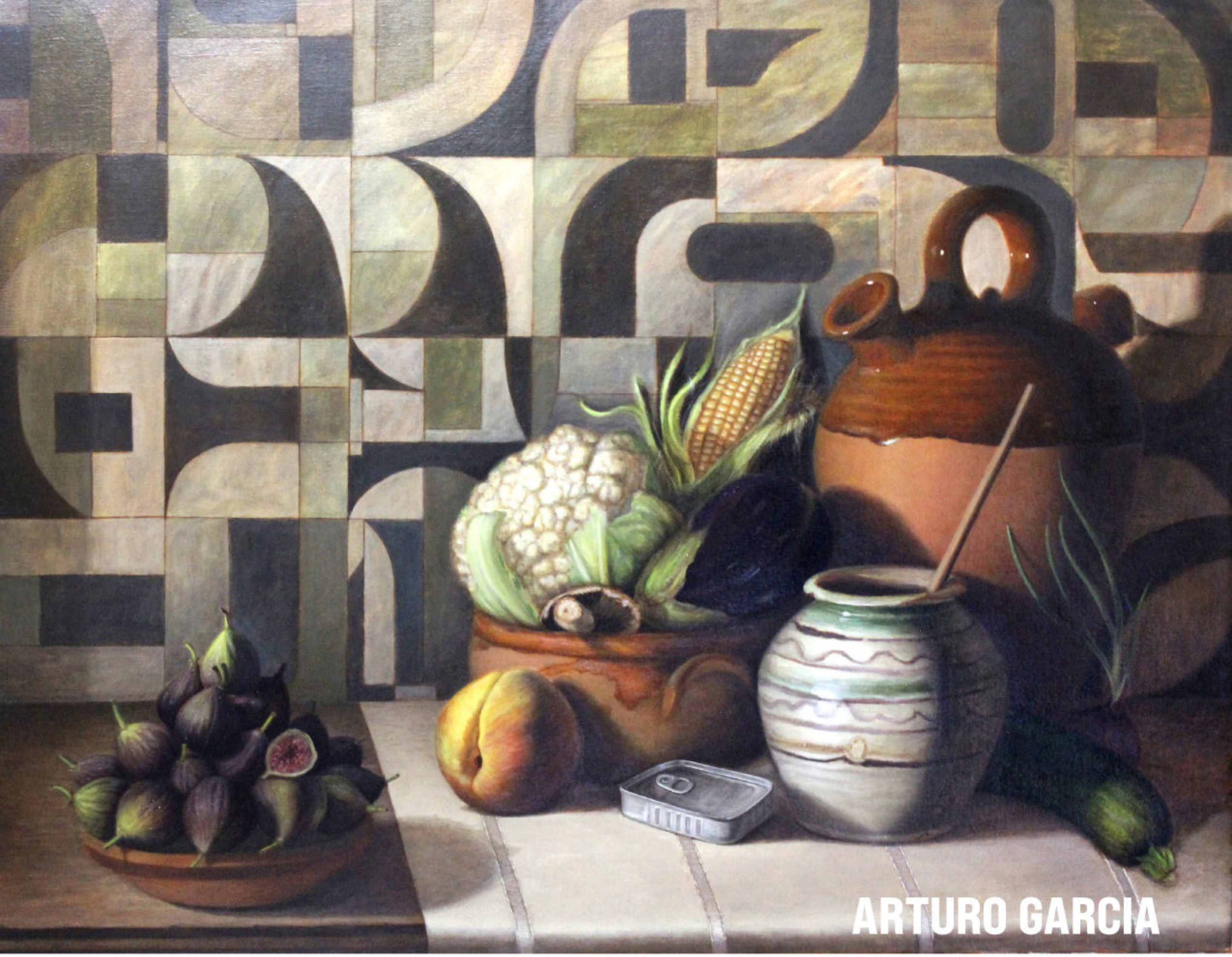

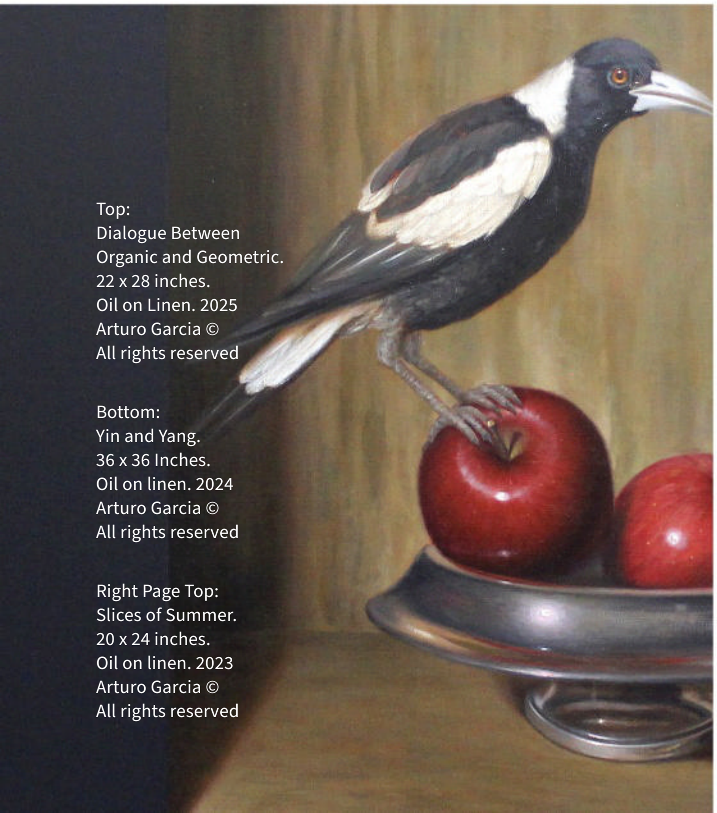

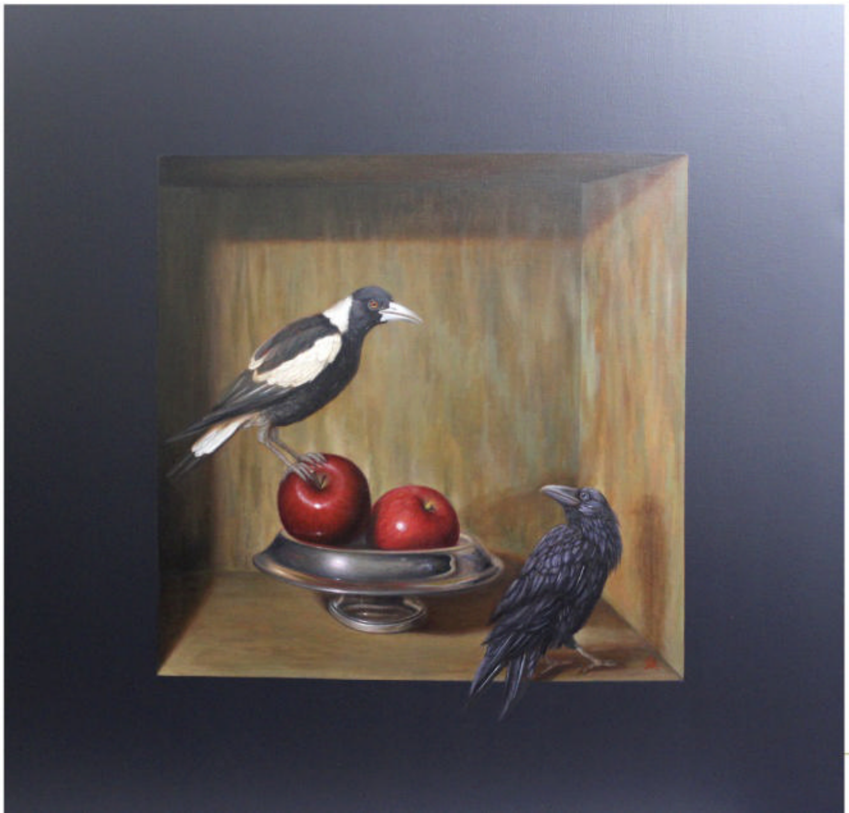

Top:
Dialogue Between
Organic and Geometric.
22 x 28 inches.
Oil on Linen. 2025
Arturo Garcia ©
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Bottom:
Yin and Yang.
36 x 36 Inches.
Oil on linen. 2024
Arturo Garcia ©
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Right Page Top:
Slices of Summer.
20 x 24 inches.
Oil on linen. 2023
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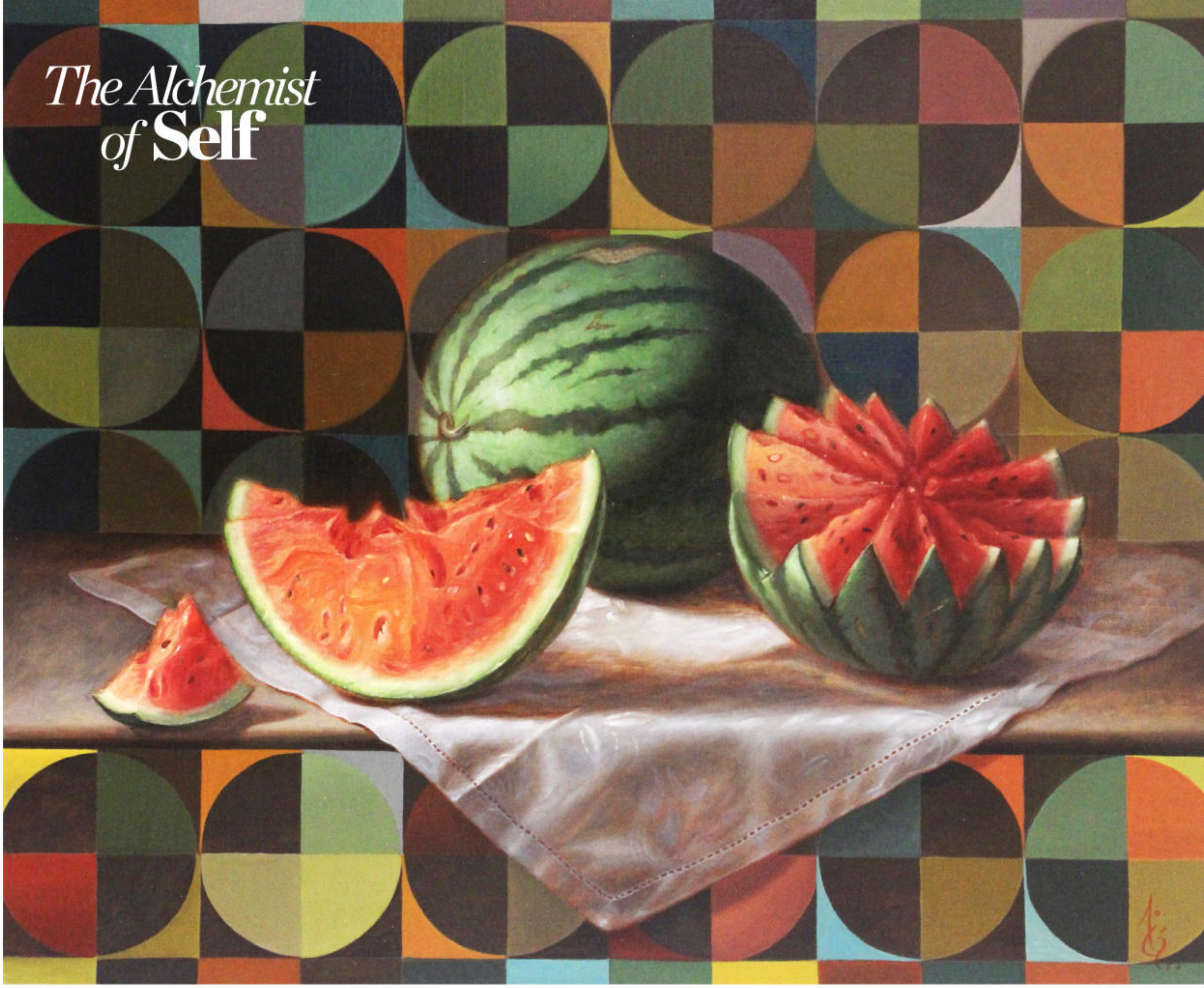
The Alchemist of Self



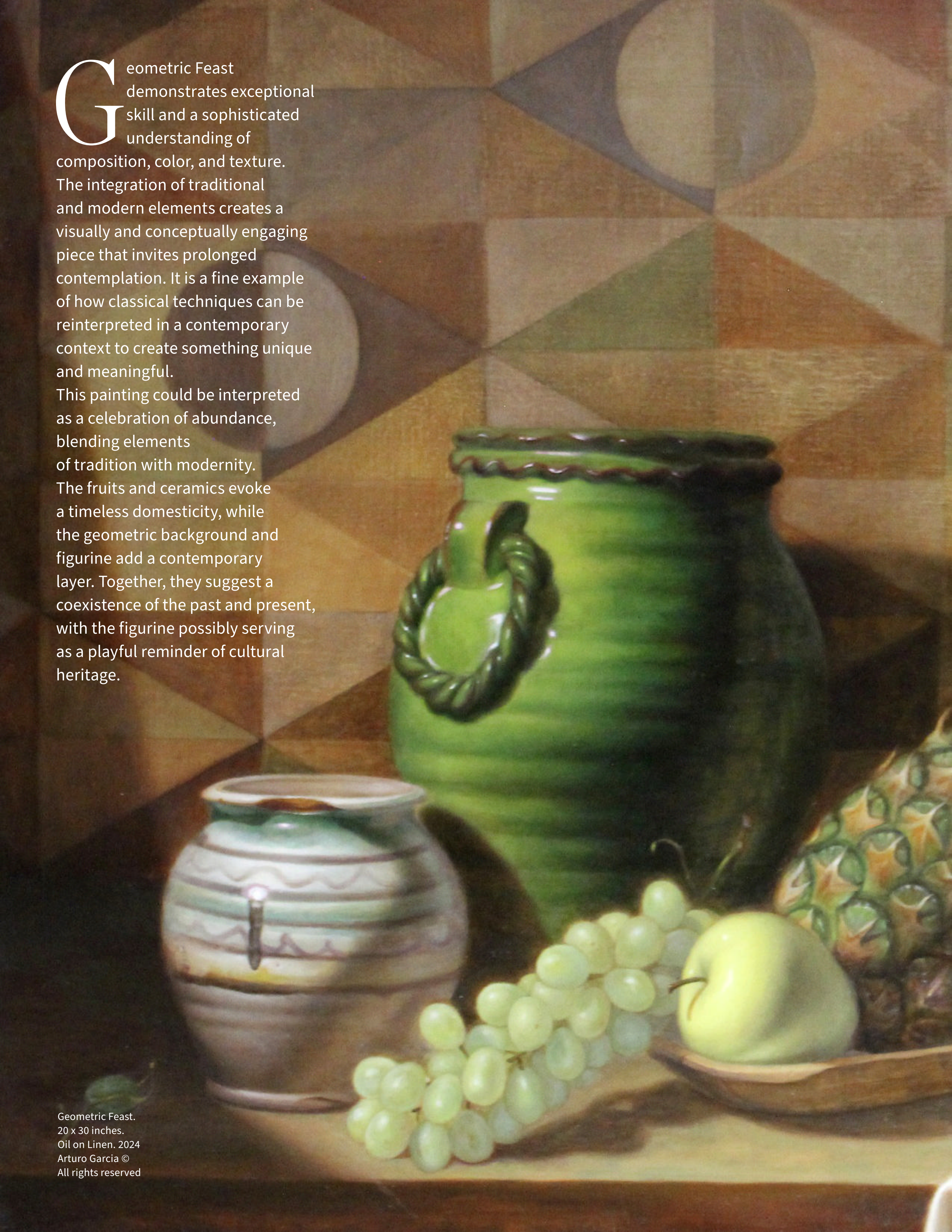
Dialogue Between the Organic and the Geometric explores the visual and symbolic tension between two languages: the constructed geometry of the background and the organic abundance of natural forms in the foreground. The traditional still life is reimagined through its interaction with abstract structure, creating a space where reason and intuition, the human and the natural, meet and dialogue.

Yin-and-Yang painting reflects the balance of complementary opposites. Two birds, one black and white, the other dark, interact within a box that evokes the quiet interiority of a classical still life. The red apples, symbols of desire and knowledge, heighten both tension and harmony. The work suggests that every duality holds a meeting point: a subtle dialogue between light and shadow, impulse and reflection.

Slices of Summer painting reimagines the still life through a contemporary lens, placing the watermelon as a symbol of abundance, celebration, and cultural memory. The contrast between the meticulously rendered fruit and the vibrant geometric background creates a dynamic dialogue between the organic and the structured. Technical precision, particularly in the handling of light and texture, elevates the everyday into a contemplative space where tradition and modernity coexist seamlessly. The work celebrates color as a carrier of history and emotion, reaffirming the relevance of still life in contemporary art.

Geometric Feast demonstrates exceptional skill and a sophisticated understanding of composition, color, and texture. The integration of traditional and modern elements creates a visually and conceptually engaging piece that invites prolonged contemplation. It is a fine example of how classical techniques can be reinterpreted in a contemporary context to create something unique and meaningful.

This painting could be interpreted as a celebration of abundance, blending elements of tradition with modernity. The fruits and ceramics evoke a timeless domesticity, while the geometric background and figurine add a contemporary layer. Together, they suggest a coexistence of the past and present, with the figurine possibly serving as a playful reminder of cultural heritage.



Geometric Feast.
20 x 30 inches.
Oil on Linen. 2024
Arturo Garcia ©
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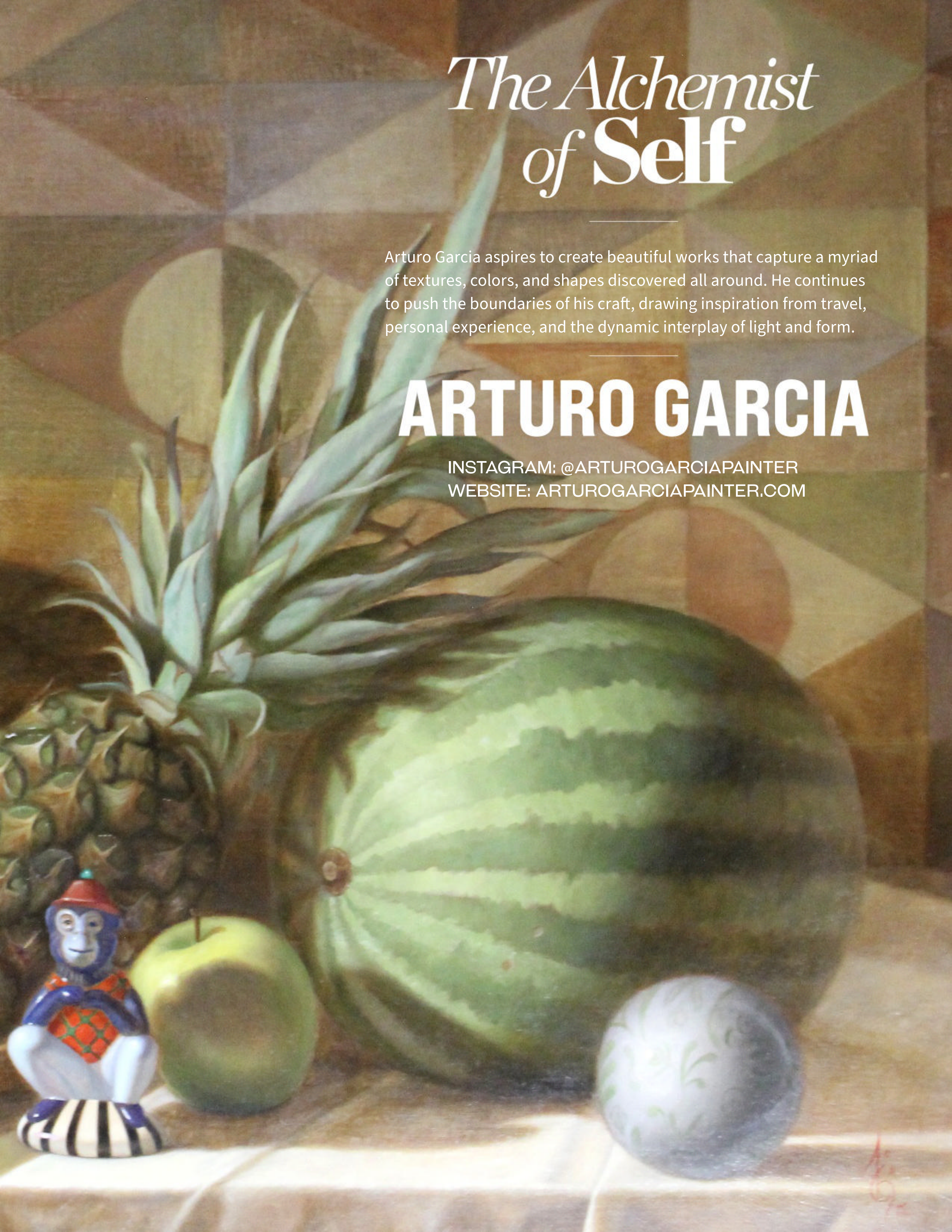


The Alchemist of Self

Arturo Garcia aspires to create beautiful works that capture a myriad of textures, colors, and shapes discovered all around. He continues to push the boundaries of his craft, drawing inspiration from travel, personal experience, and the dynamic interplay of light and form.

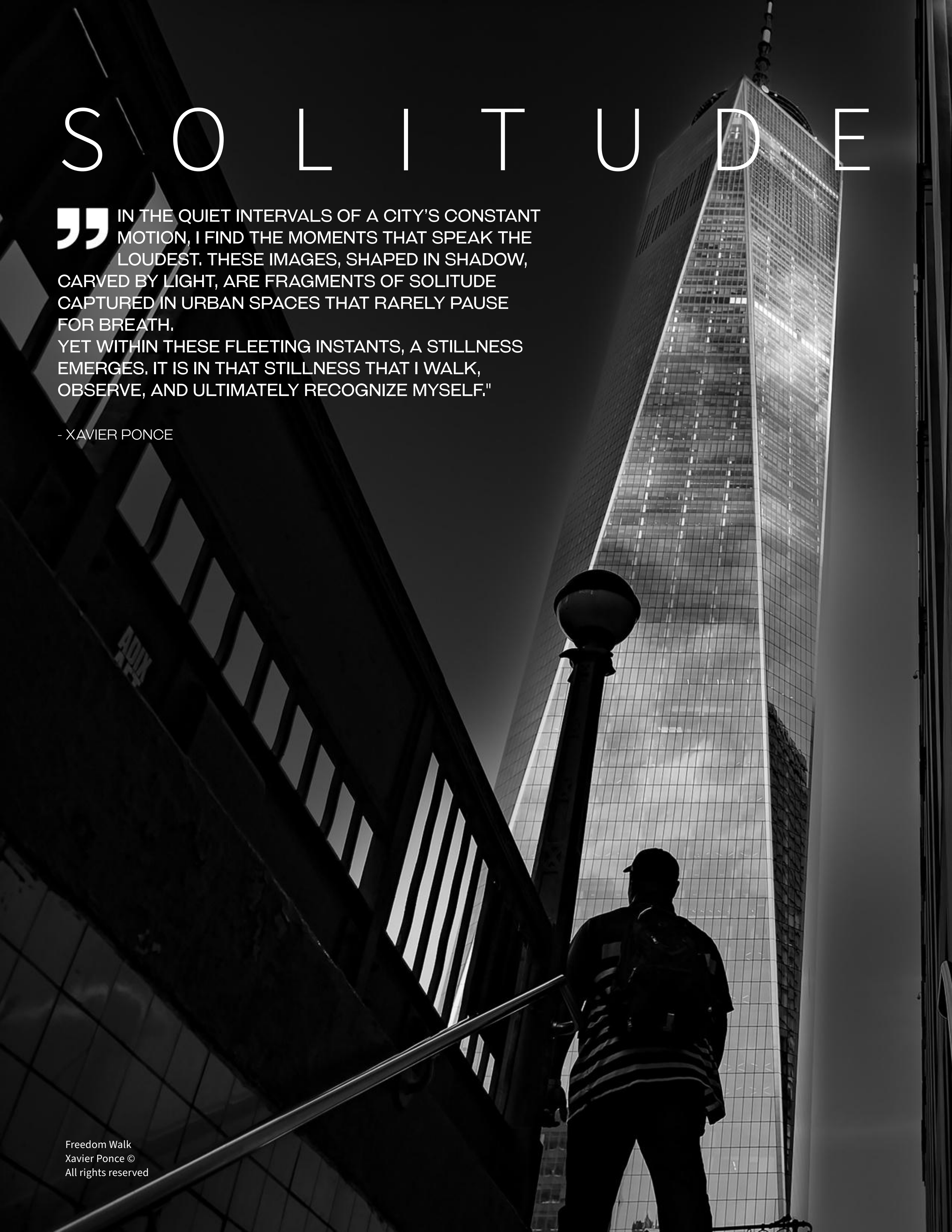
ARTURO GARCIA

INSTAGRAM: @ARTUROGARCIAPAINTER
WEBSITE: ARTUROGARCIAPAINTER.COM

SOLITUDE

” IN THE QUIET INTERVALS OF A CITY’S CONSTANT MOTION, I FIND THE MOMENTS THAT SPEAK THE LOUDEST. THESE IMAGES, SHAPED IN SHADOW, CARVED BY LIGHT, ARE FRAGMENTS OF SOLITUDE CAPTURED IN URBAN SPACES THAT RARELY PAUSE FOR BREATH.
YET WITHIN THESE FLEETING INSTANTS, A STILLNESS EMERGES. IT IS IN THAT STILLNESS THAT I WALK, OBSERVE, AND ULTIMATELY RECOGNIZE MYSELF."

- XAVIER PONCE



Freedom Walk
Xavier Ponce ©
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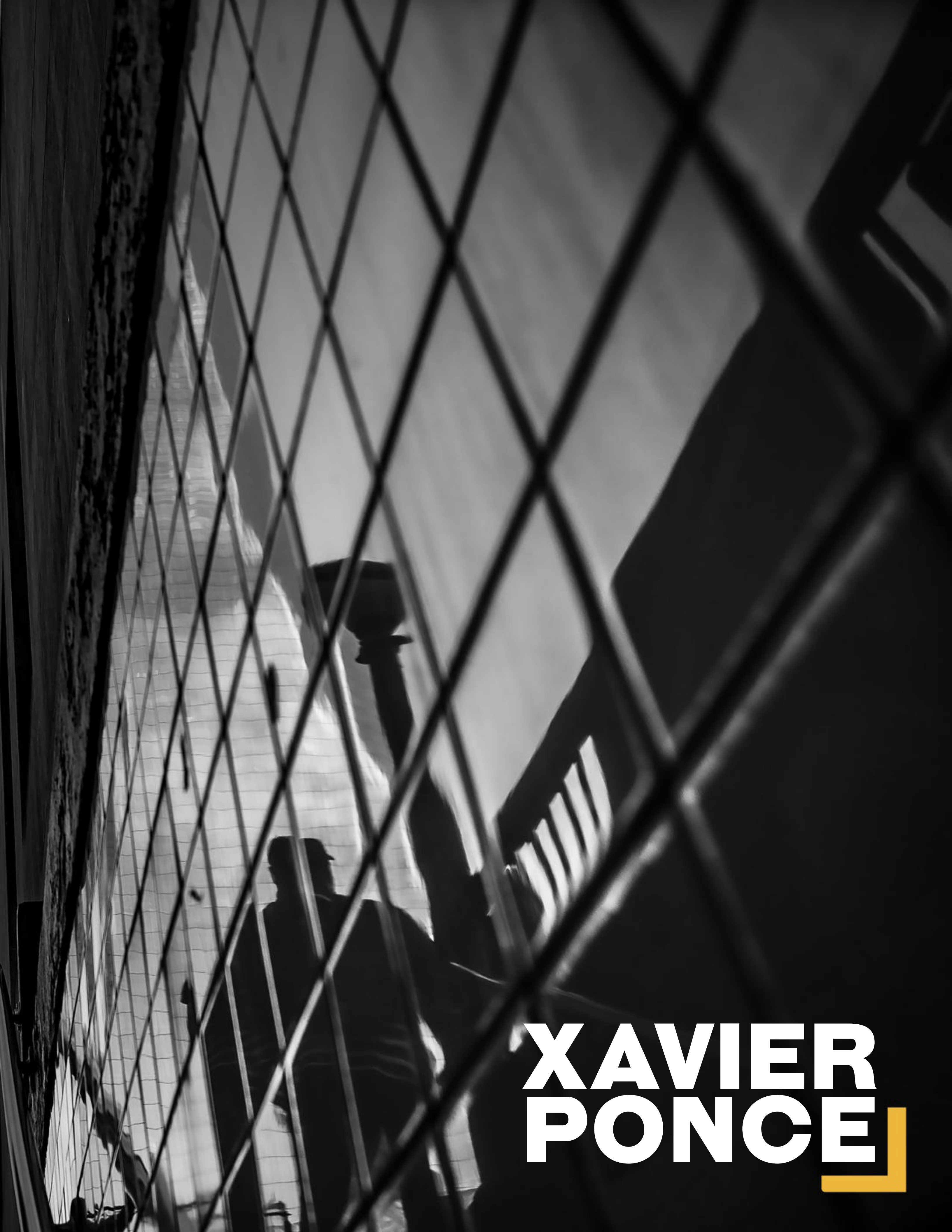

XAVIER
PONCE

SOLITUDE

Ma Belle
Xavier Ponce ©
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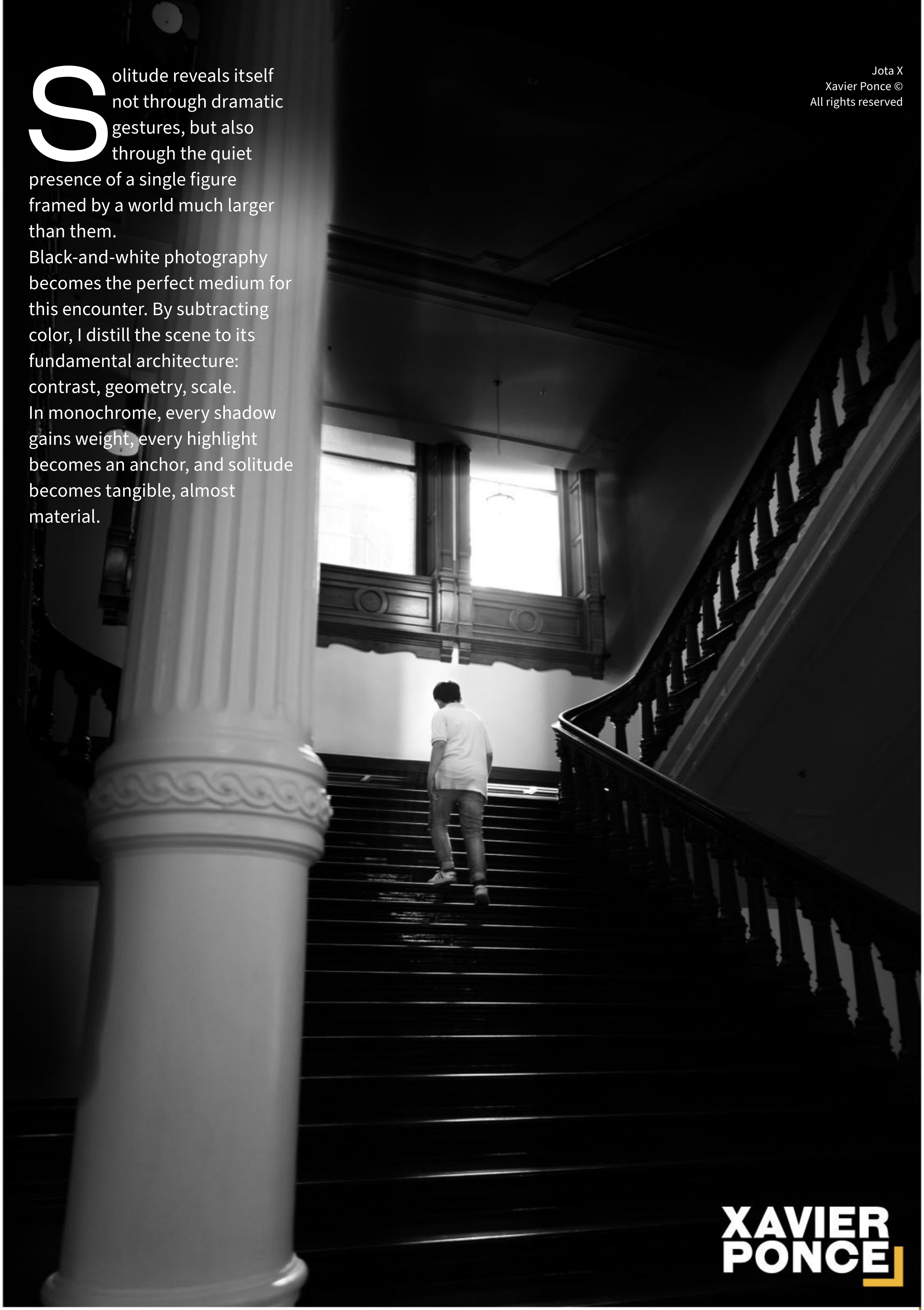

Solitude reveals itself not through dramatic gestures, but also through the quiet presence of a single figure framed by a world much larger than them.

Black-and-white photography becomes the perfect medium for this encounter. By subtracting color, I distill the scene to its fundamental architecture: contrast, geometry, scale.

In monochrome, every shadow gains weight, every highlight becomes an anchor, and solitude becomes tangible, almost material.

Jota X
Xavier Ponce ©
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XAVIER
PONCE

ANNO ELIZABETHAE R XIII CONDITUM ANNO ... NAE R VIII RESTA...

SOLITUDE

The individuals who are captured in these images stand at the edge of light or in the embrace of shadow, suspended in their own unspoken thoughts. They are not staged nor posed; they simply exist within the city the way I often feel I do, moving through moments of quiet introspection amid the noise. Their presence resonates with my own wandering. In every photograph, I find a mirrored truth: the quiet joy of being alone yet not being lonely.

Top: After the Kiss
Xavier Ponce ©
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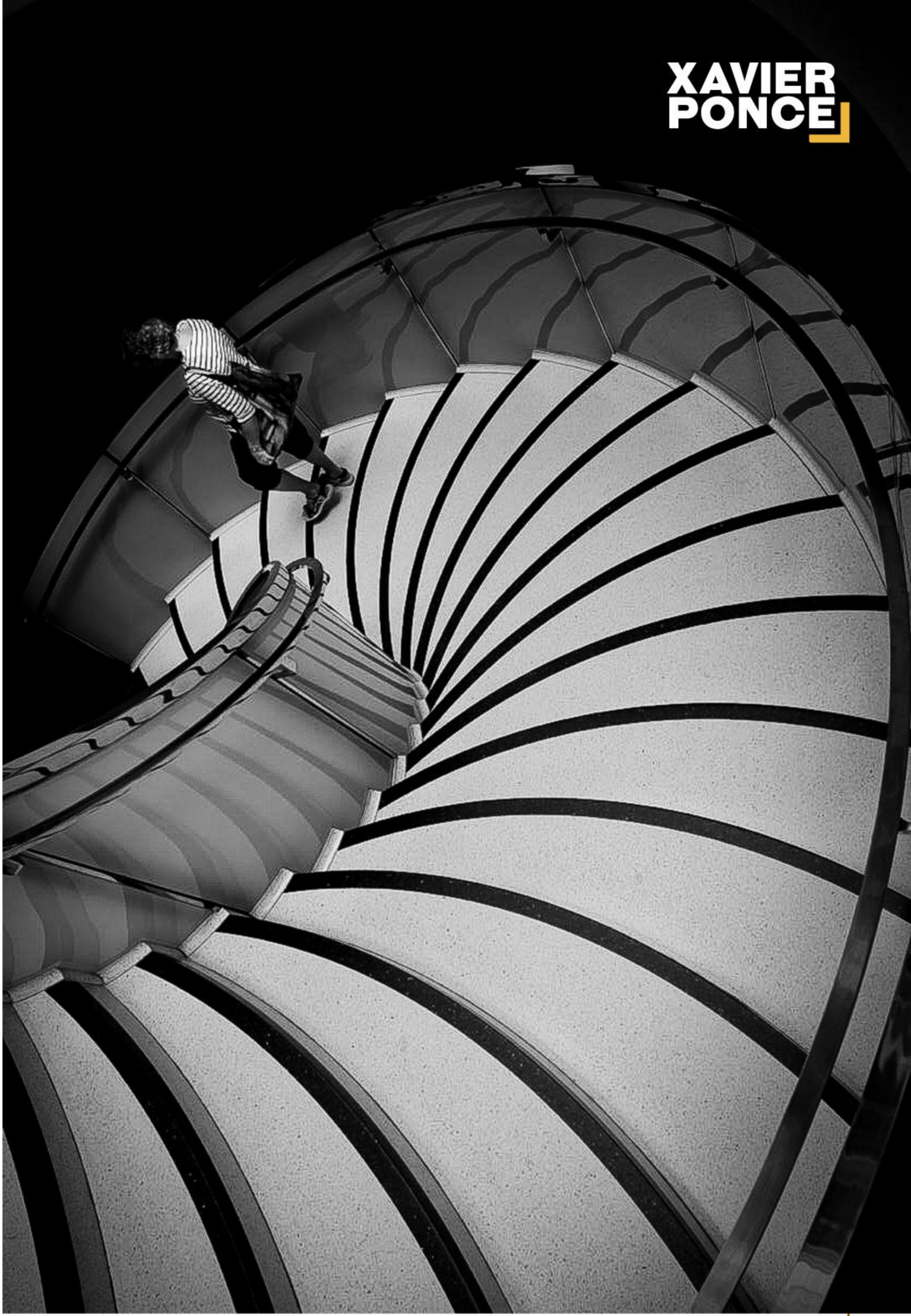
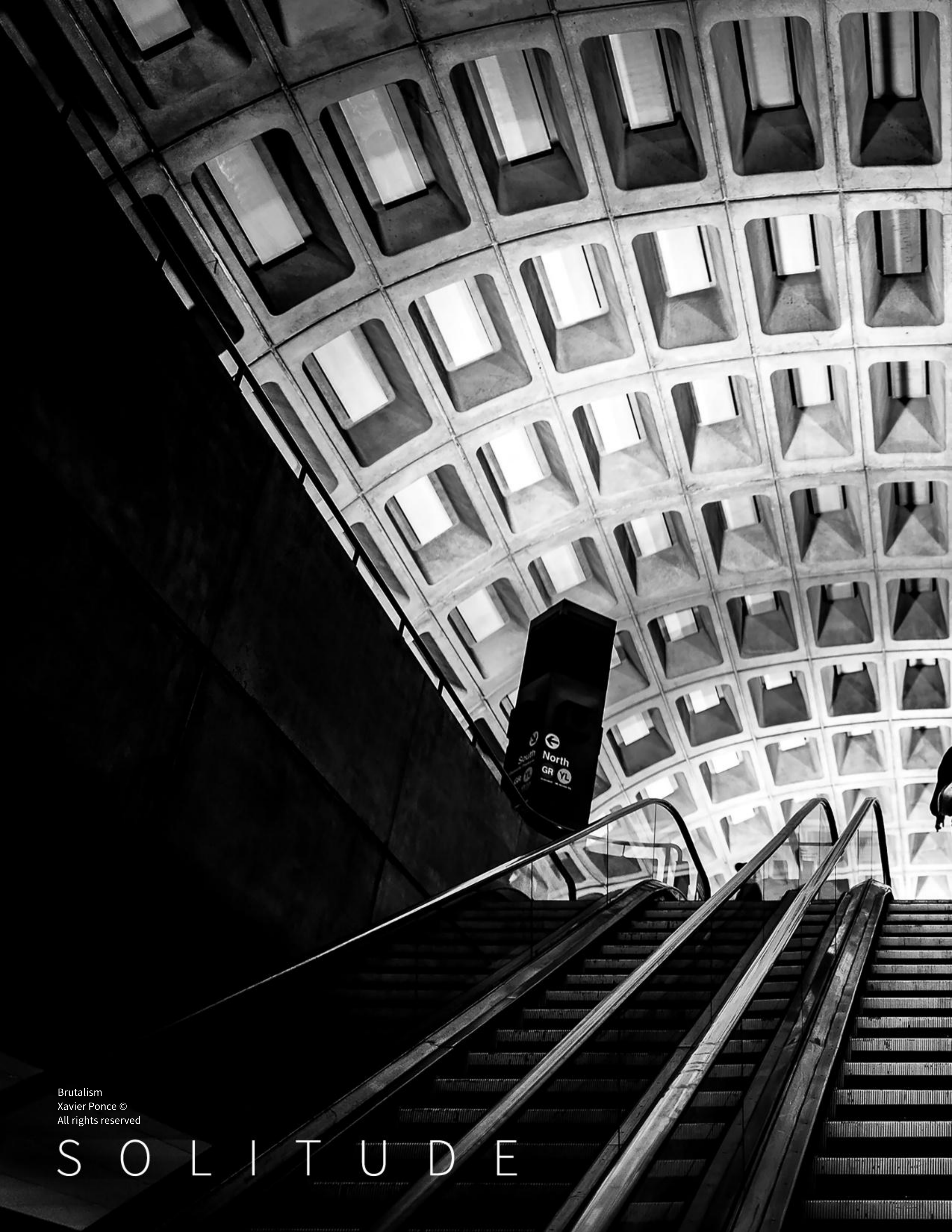
Left: Xavier Ponce's
Portrait ©
All rights reserved

Right Page:
Tate Spiral
Xavier Ponce ©
All rights reserved

XAVIER PONCE




South
North
GR
YL

Brutalism
Xavier Ponce ©
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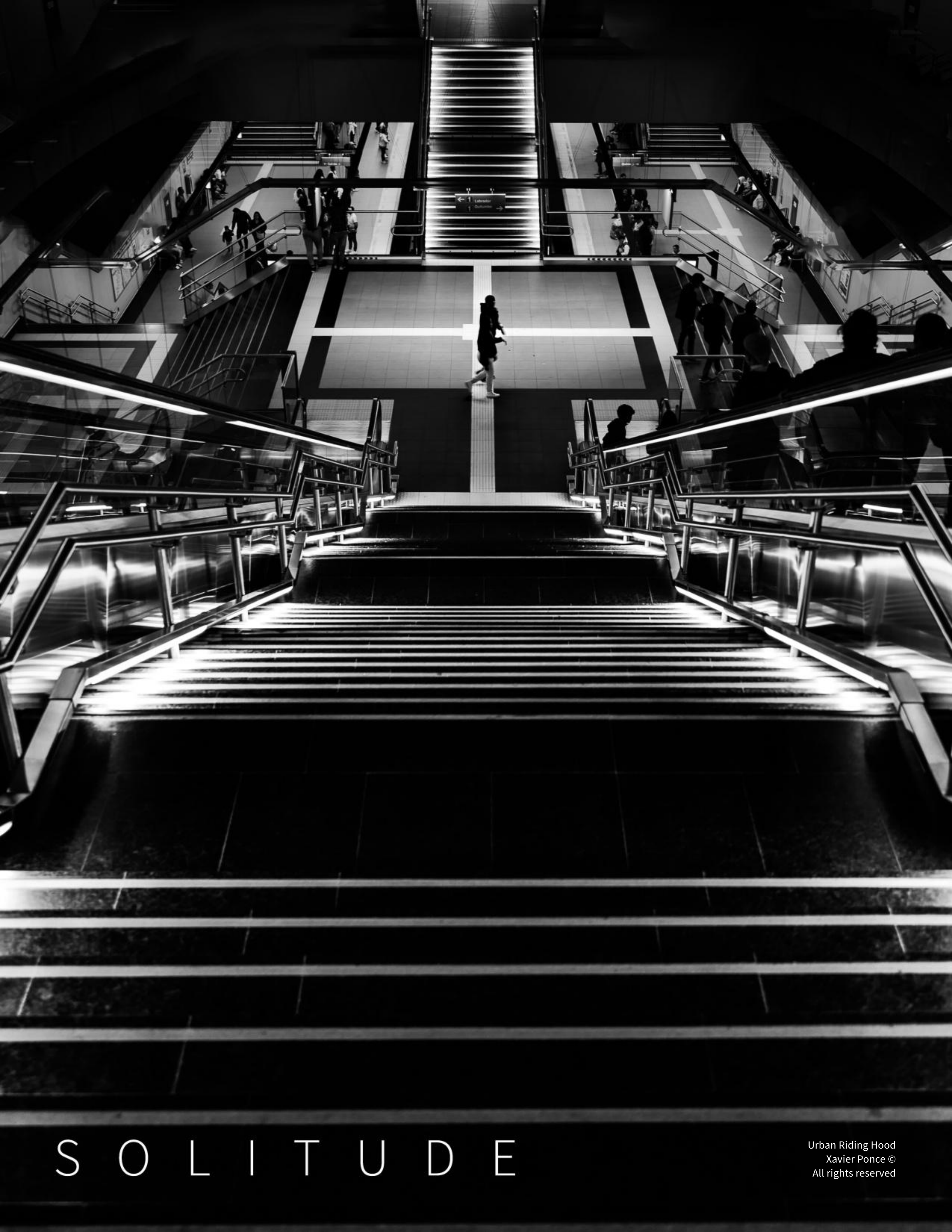
SOLITUDE

XAVIER
PONCE



SOLITUDE

Urban Riding Hood

Xavier Ponce ©
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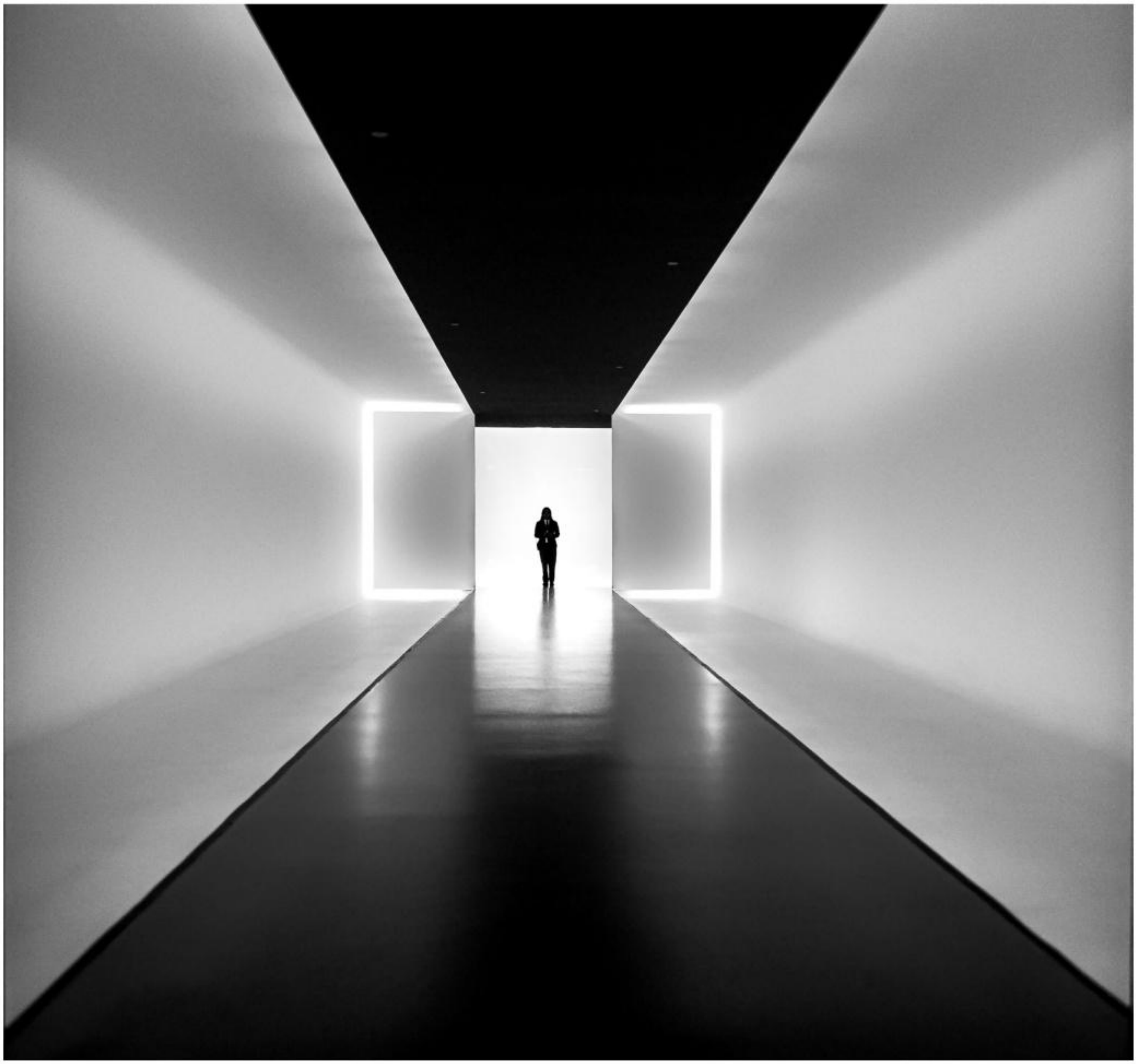

In Focus
Xavier Ponce ©
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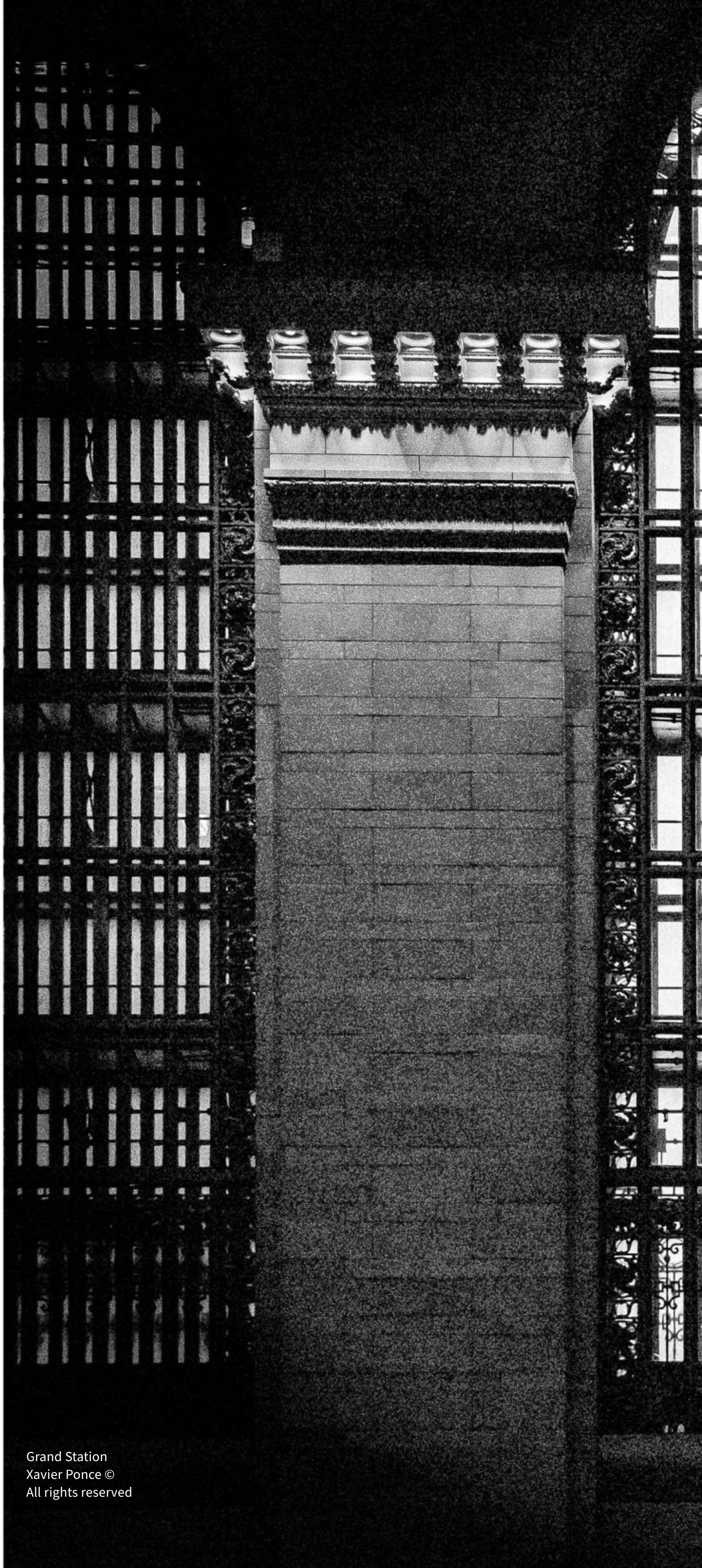
> FOR ME, SOLITUDE IS NEITHER EMPTINESS NOR ESCAPE. IT IS A GROUNDING FORCE. IT ALLOWS ME TO LISTEN TO THE WHISPER OF MY STEPS, TO THE ARCHITECTURE OF SILENCE, TO THE WAY LIGHT TOUCHES A PERSON AND REVEALS SOMETHING SURREAL YET ESSENTIAL. WHEN I WALK WITH MY CAMERA, SOLITUDE IS NOT A STATE I AVOID; IT IS THE COMPANION THAT SHARPENS MY VISION AND INVITES ME TO SEE MORE HONESTLY."

XAVIER
PONCE

XAVIER PONCE

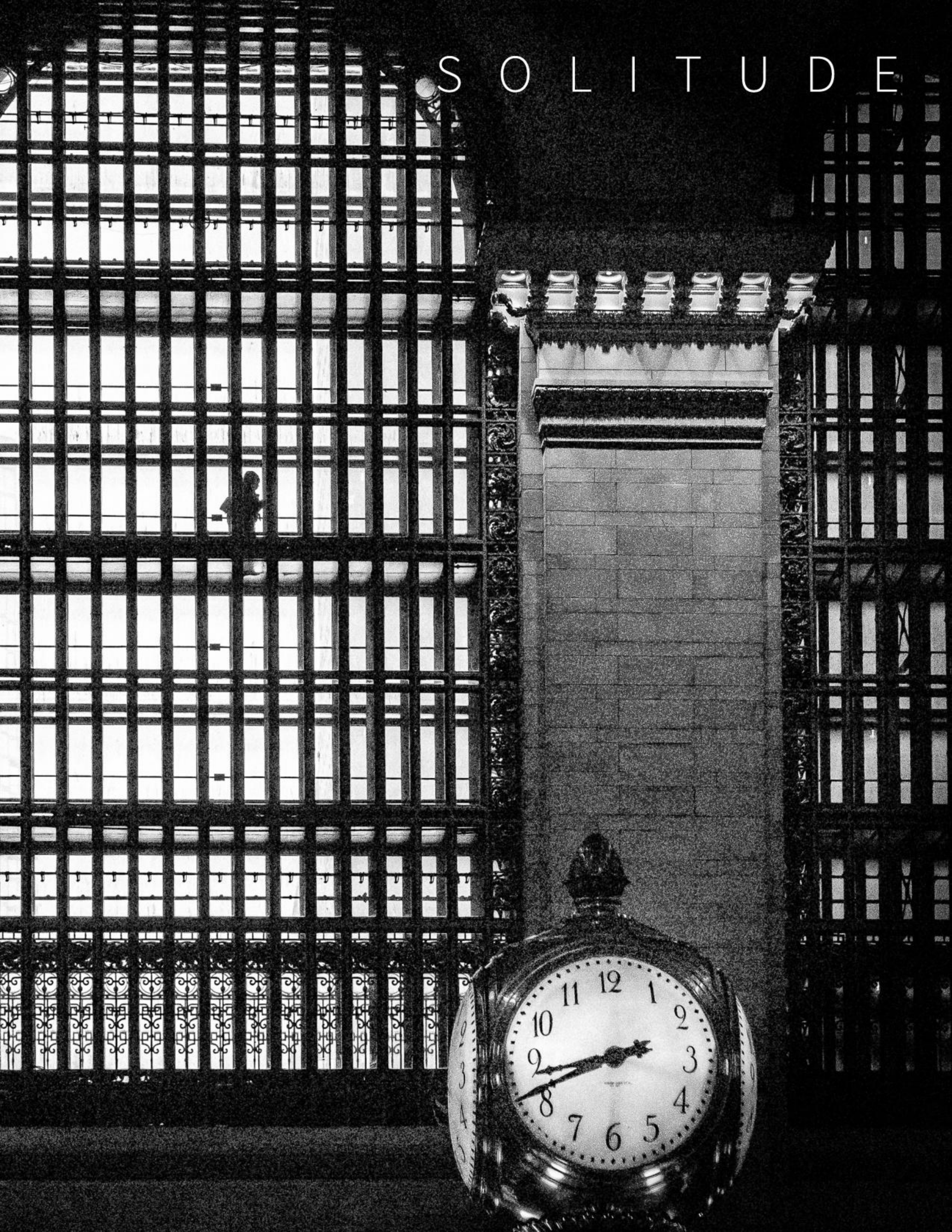
Xavier Ponce is an Ecuadorian-British fine art photographer whose monochrome work reveals the quiet pulse of cities. From his home base in Quito, he shapes a visual language defined by deep contrast, tactile textures, and elegant compositions that expose the silent narratives embedded within urban life. In his photographs, architecture dissolves into abstraction, everyday scenes unfold as intimate vignettes, and travel becomes a pursuit of emotional geometry.

His journey began in the mid-1990s, when a simple SLR and a bathroom converted into a darkroom ignited a lifelong devotion to image-making.
Entirely self-taught, he spent decades experimenting and refining his craft until, at 50, he made a conscious decision to embrace photography with renewed discipline and



Grand Station
Xavier Ponce ©
All rights reserved

SOLITUDE



BAKER STREET
BAKER STREET
BAKER STREET
BAKER STREET
BAKER STREET

Lonely at Bajer
Xavier Ponce ©
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the clarity of someone stepping fully into the path of a serious amateur with professional ambitions. Ever since, he has remained drawn to those rare intersections where light, shadow, and human presence create a story worth keeping.

Guided by a "colorblind by choice" philosophy, Xavier uses black-and-white not as a limitation but as a liberation, an artistic decision that strips away noise to reveal form, emotion, and truth. Whether he is capturing the solitude of a rain-washed street in London, the expressive architecture of Latin America, or the layered textures of cities around the world, his images invite reflection and evoke a quiet, deliberate emotional resonance.

Don't Jump
Xavier Ponce ©
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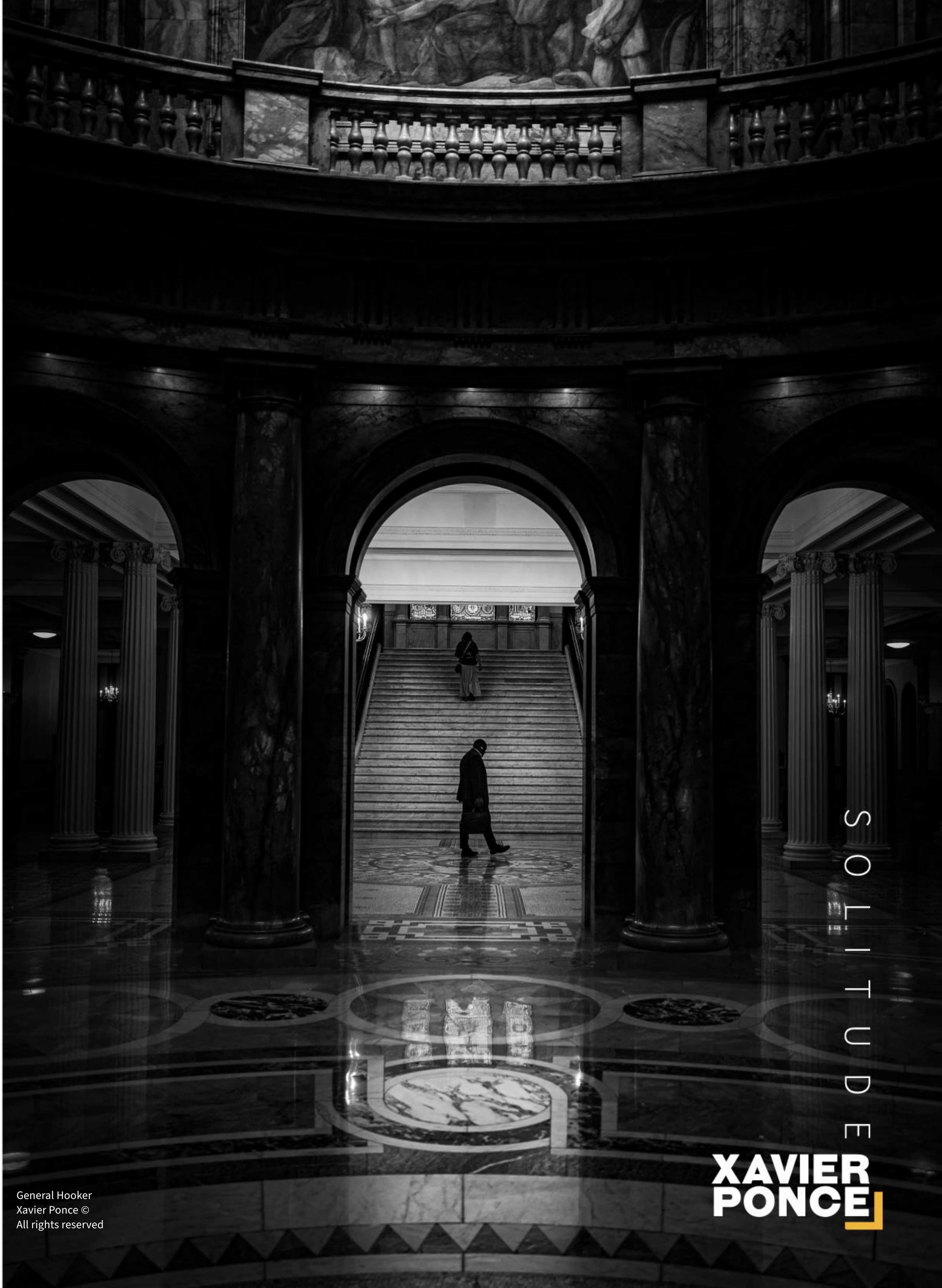
SOLITUDE
XAVIER PONCE

General Hooker
Xavier Ponce ©
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SOLITUDE

Xavier's work has earned increasing international recognition. He was shortlisted for the 2024 Sony World Photography Awards (Street Category) and honored by ReFocus Awards, OneEyeland, MonoAwards, Minimalist Photography Awards, LensCulture, 35Awards, and Leica's LFI Gallery. His photographs have appeared in Lens Magazine, Art Market Magazine, Digital Photographer, Hunter Magazine, InFrame Magazine, Digital Camera World, Milk X, YPO Eyes of the World, Mundo Diners, and others. He represents Ecuador's Team Captain for the 2026 World Photographic Cup.

Beyond photography, Xavier is a corporate executive, an entrepreneur in the consumer goods industry, and a board member. He holds an MBA from London Business School. A Leica devotee, frustrated pianist, motorcycling enthusiast, and advocate for charitable causes, he continues to wander the world with a camera in hand—always accompanied by his greatest companions: his wife and three children.

Top Left:
Canary Soul
Xavier Ponce ©
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Top Right:
Witch of Salem
Xavier Ponce ©
All rights reserved

Right Page:
Calmer Down
Xavier Ponce ©
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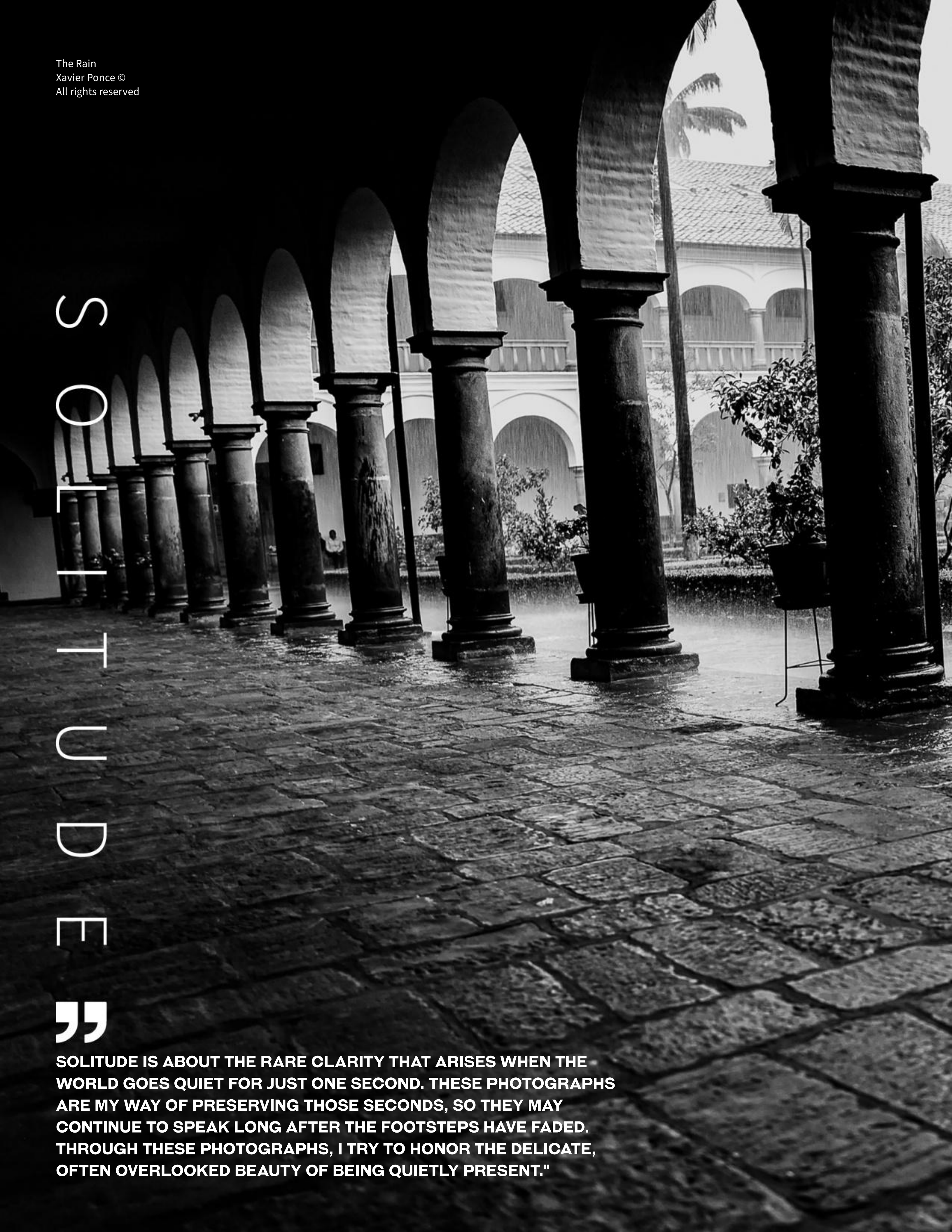
XAVIER
PONCE



The Rain
Xavier Ponce ©
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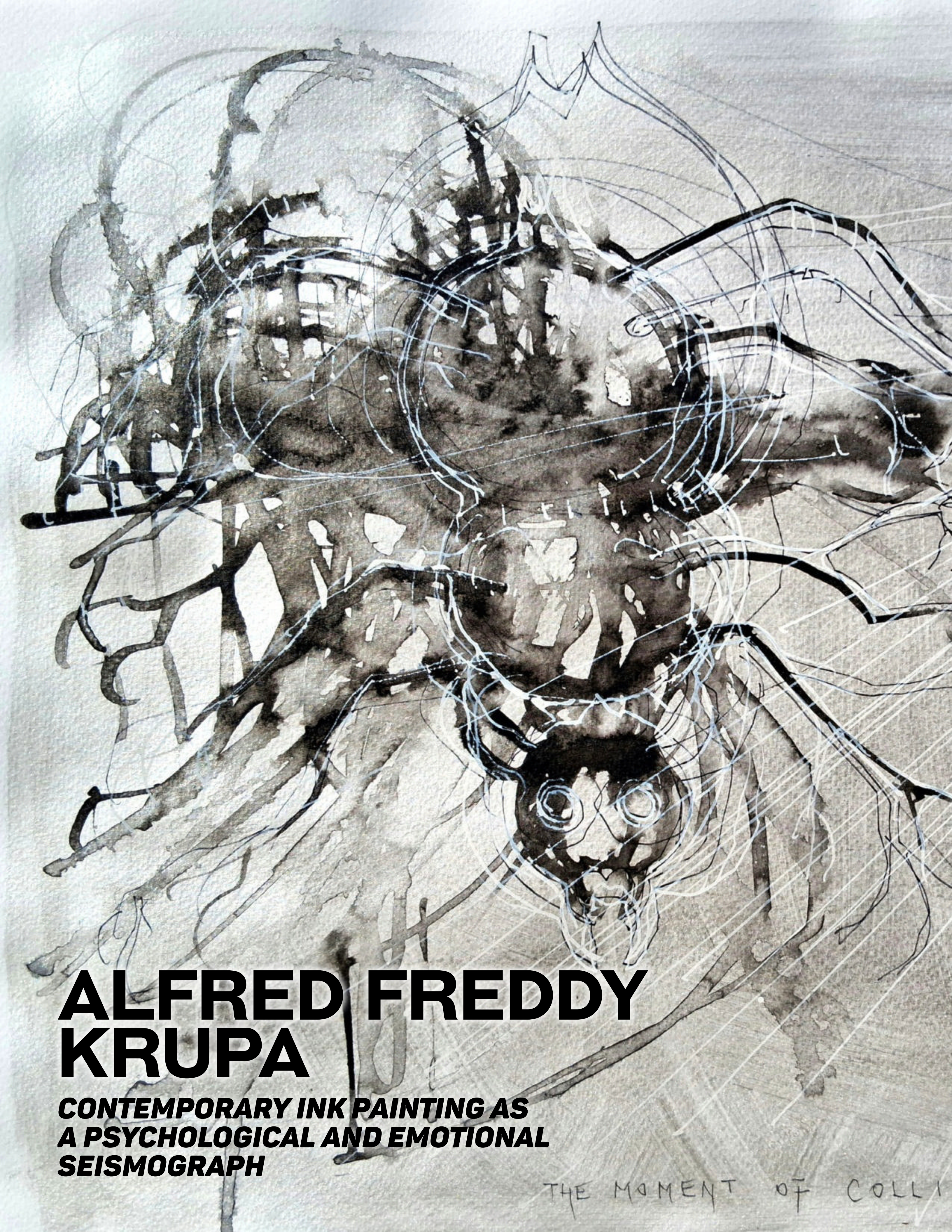
SOLITUDE

”

SOLITUDE IS ABOUT THE RARE CLARITY THAT ARISES WHEN THE WORLD GOES QUIET FOR JUST ONE SECOND. THESE PHOTOGRAPHS ARE MY WAY OF PRESERVING THOSE SECONDS, SO THEY MAY CONTINUE TO SPEAK LONG AFTER THE FOOTSTEPS HAVE FADED. THROUGH THESE PHOTOGRAPHS, I TRY TO HONOR THE DELICATE, OFTEN OVERLOOKED BEAUTY OF BEING QUIETLY PRESENT."

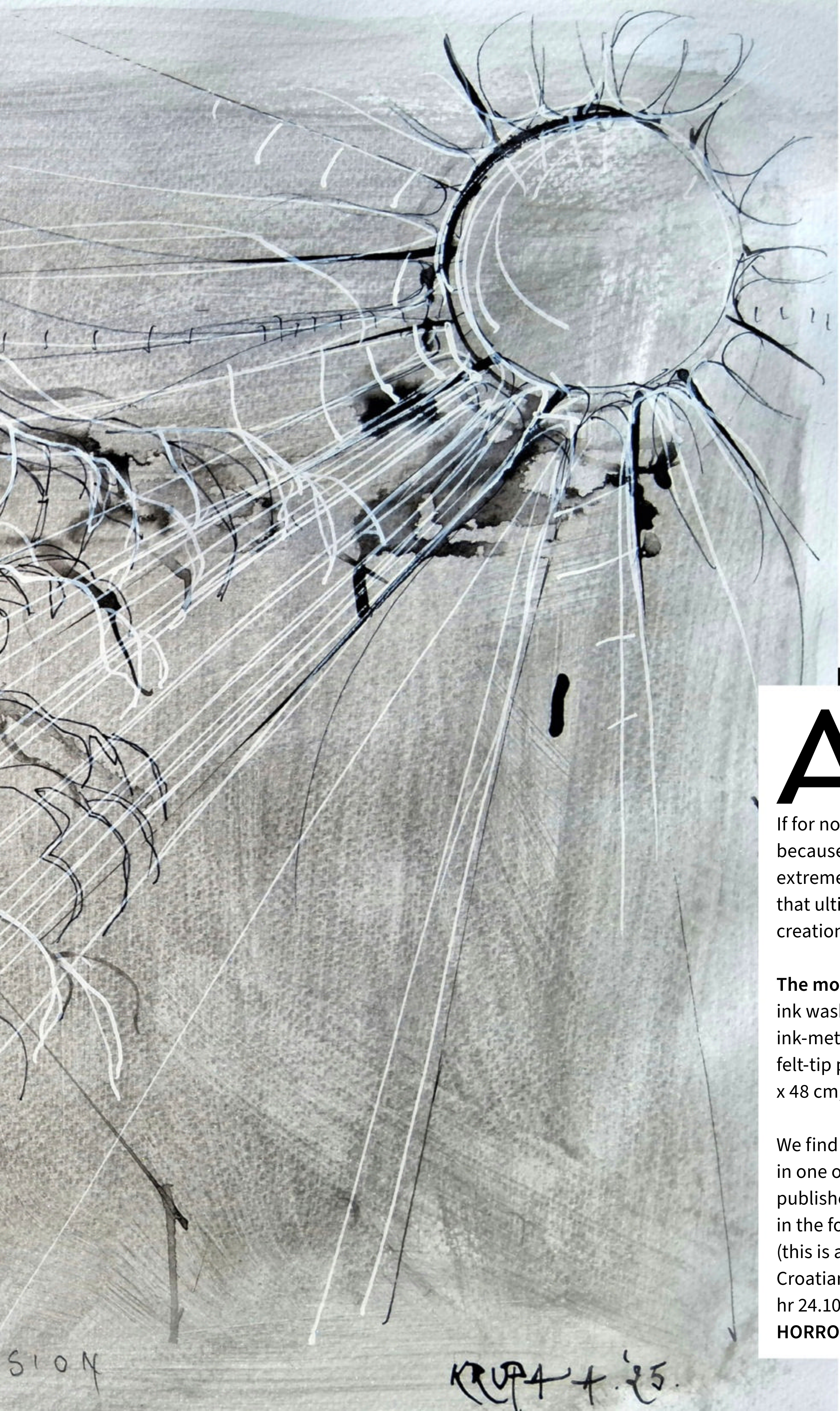
XAVIER PONCE

WEBSITE: WWW.XPVPHOTO.COM | INSTAGRAM: @XPVPHOTO


THE MOMENT OF COLLI

ALFRED FREDDY KRUPA

CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

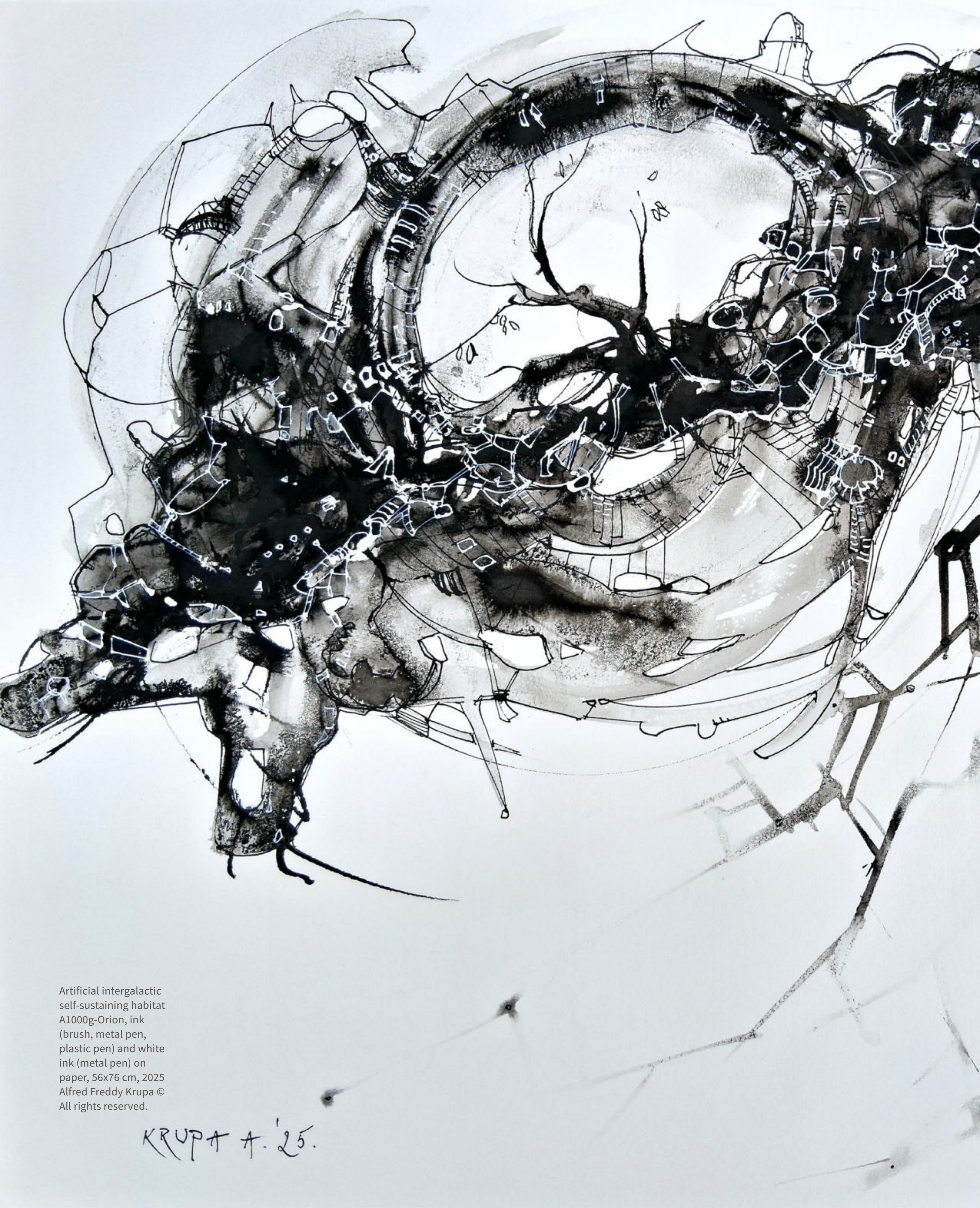


The moment of collision,
Ink wash, ink-plastic pen, ink-metal pen (white), thin felt-tip pen, silver acrylic, 36x48 cm, 2025
Alfred Freddy Krupa ©
All rights reserved.

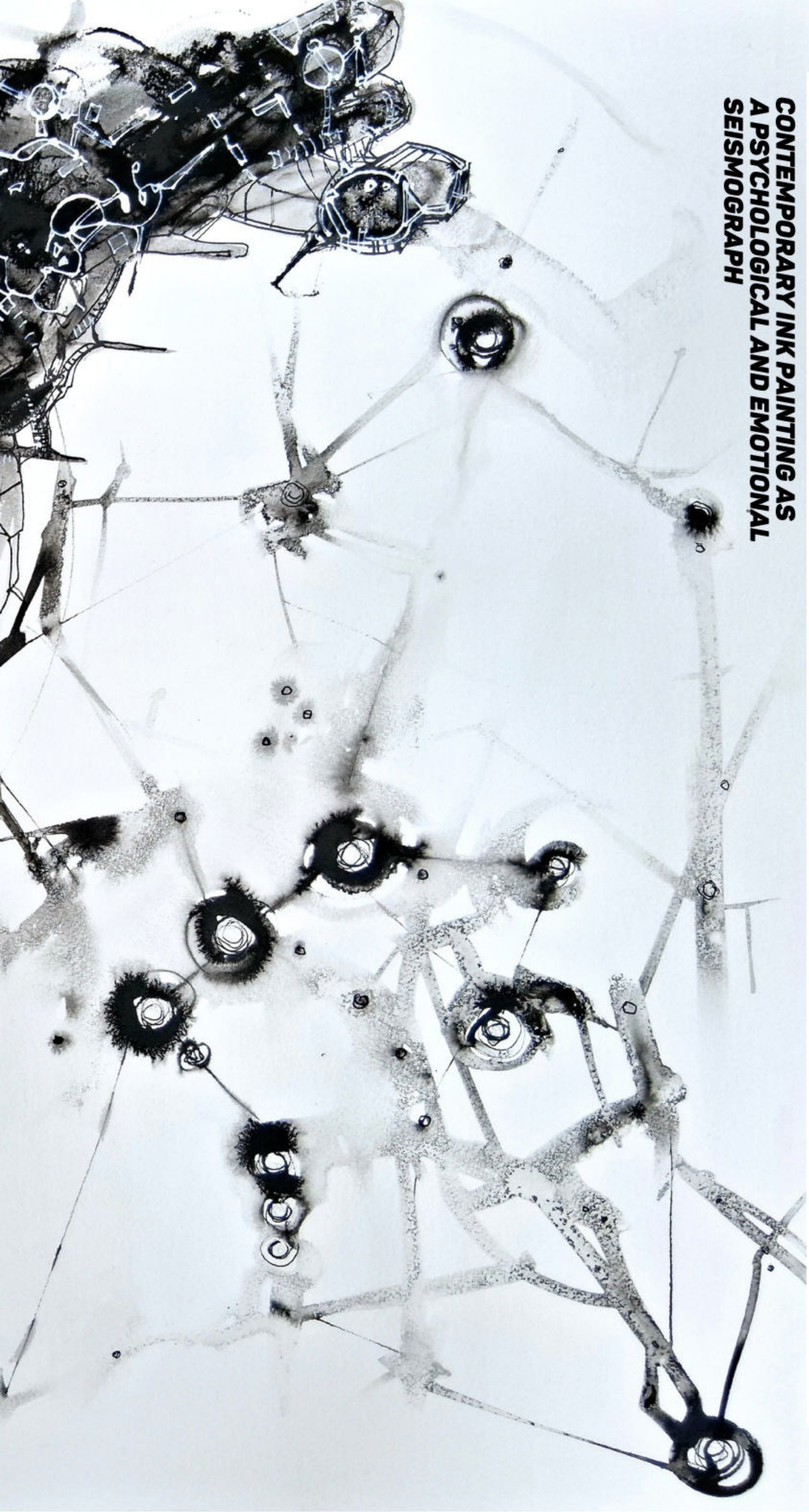
Among Alfred Freddy Krupa's recent works, one stands out. If for nothing else, then because of the horrifying and extremely dramatic event that ultimately caused its creation.

The moment of collision, ink wash, ink-plastic pen, ink-metal pen (white), thin felt-tip pen, silver acrylic, 36 x 48 cm, 2025.

We find the explanation in one of the many texts published on this occasion in the former Yugoslavia (this is a translation from the Croatian original, KAportal.hr 24.10.2025. 18:51): **HORROR ON THE HIGHWAY.**



Artificial intergalactic self-sustaining habitat A1000g-Orion, ink (brush, metal pen, plastic pen) and white ink (metal pen) on paper, 56x76 cm, 2025 Alfred Freddy Krupa © All rights reserved.



CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

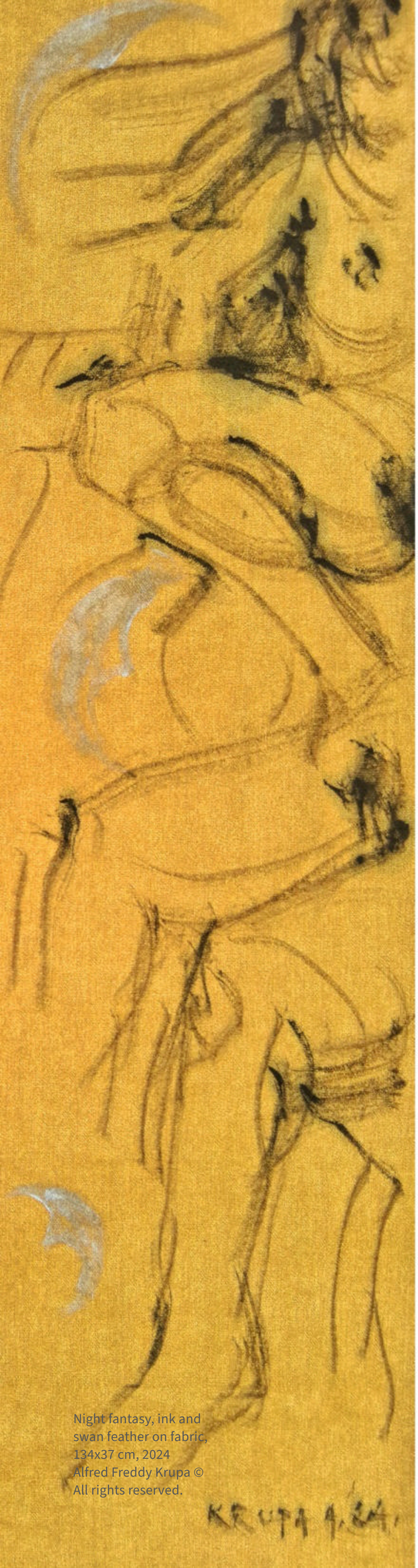
Famous Croatian painter, Alfred Freddy Krupa from Karlovac, and his family had a nasty car accident. As he adds, he tried to avoid the blow by turning as far as he could to the right - but there was no space...

"Various extreme situations have happened to me in my life. Today will be remembered as the day my Ljjlja/Lilian, my Eleonora, and I "almost completed our earthly trip" at the same time, writes the famous Croatian painter Alfred Freddy Krupa from Karlovac on his Facebook profile today.

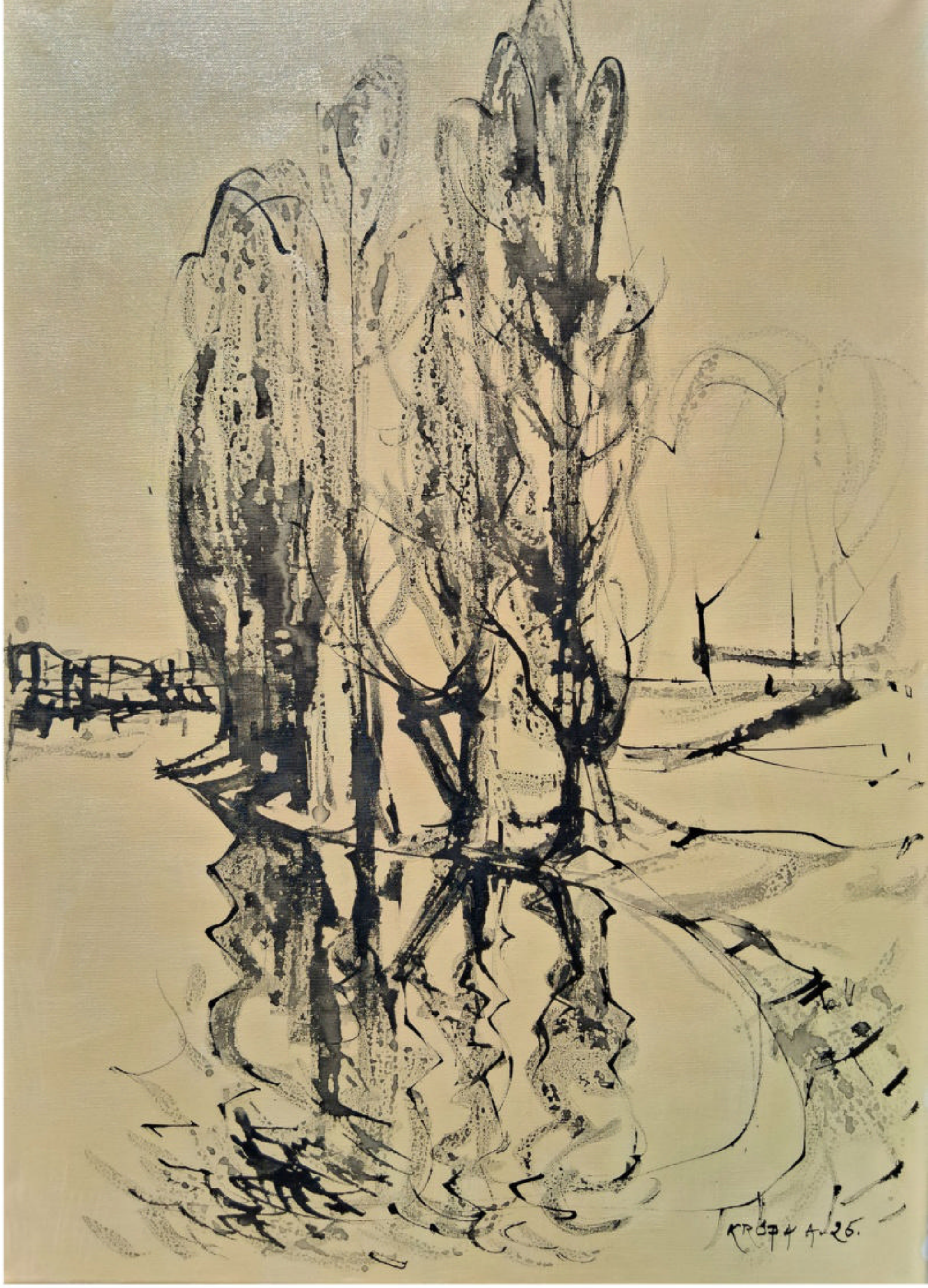
He was in a car accident that seriously injured his wife and himself, and in the post, he described what happened on the highway.

A tire exploded on a truck.

“A truck with a 25-ton load (correction: it was 40 tons in total, truck 25 and load 15) experienced a strong explosion of a tire, fell on its side, and, sliding on it, broke through the protective central fence on the highway, first grazing one of the cars in front of us to hit us on the left side. Everything was so fast and so strong...writes Krupa. As he adds, he tried to avoid the blow by turning as far as he could to the right, “but there was no space...We are all alive,” says Freddy, certainly under the severe shock of what his family has been through.

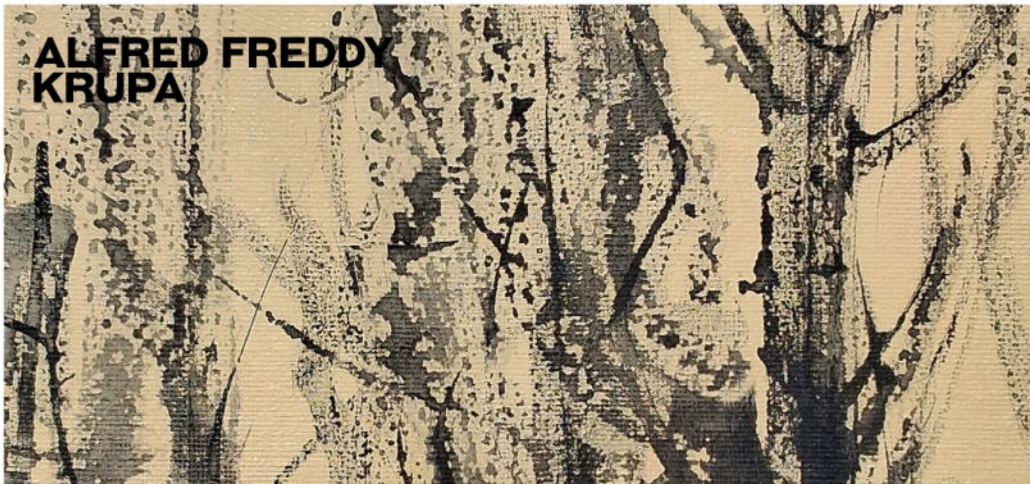


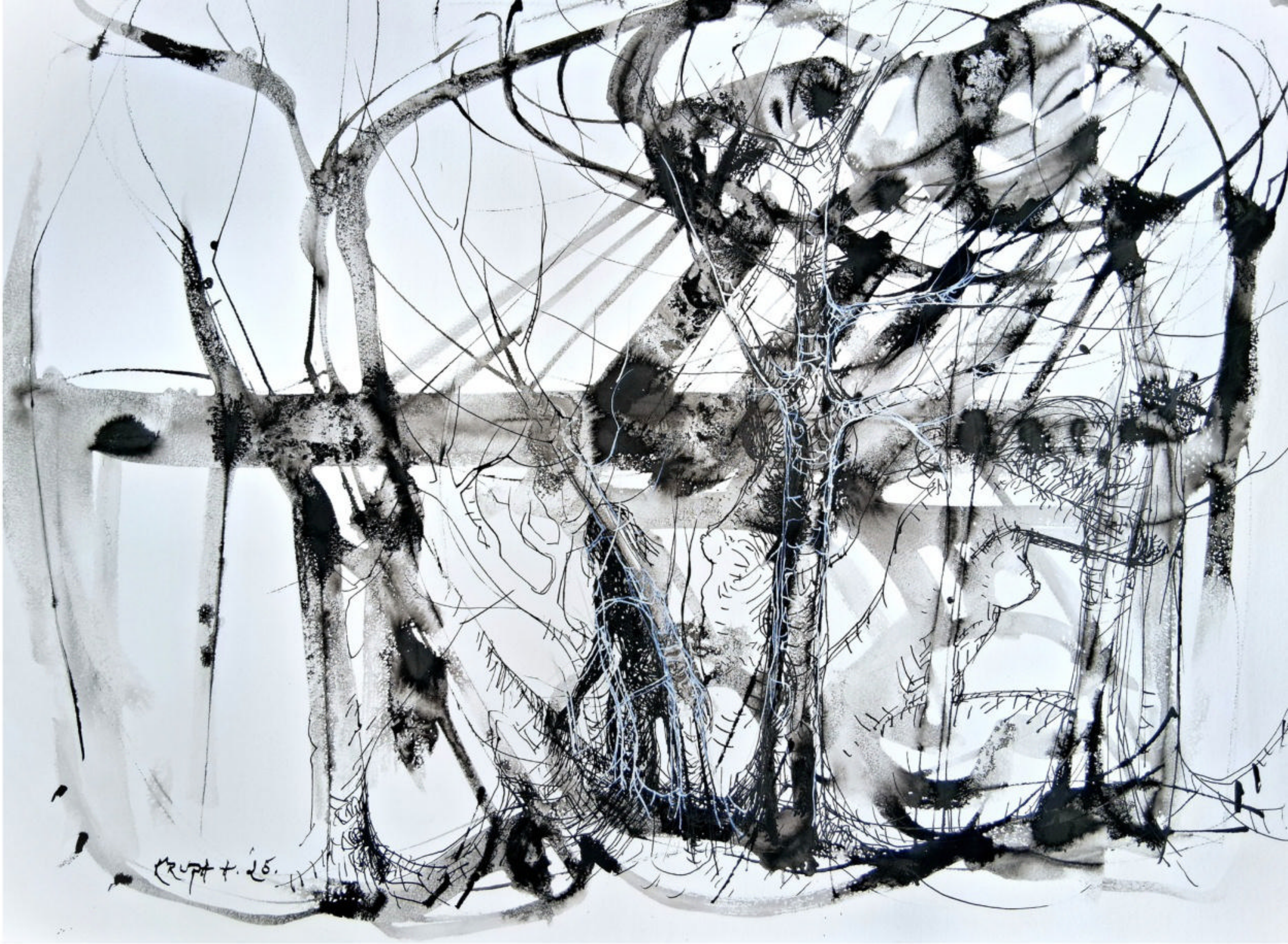
Night fantasy, ink and swan feather on fabric, 134x37 cm, 2024
Alfred Freddy Krupa © All rights reserved.



Top: Poplars on the Korana River, 69x50 cm, washed ink/plastic pen on oil on canvas, 2025
Alfred Freddy Krupa © All rights reserved.

Right Page Top: At the brink of a storm, black ink (brush, metal pen, plastic pen) and white ink (metal pen) on paper, 56x76 cm, 2025
Alfred Freddy Krupa © All rights reserved.



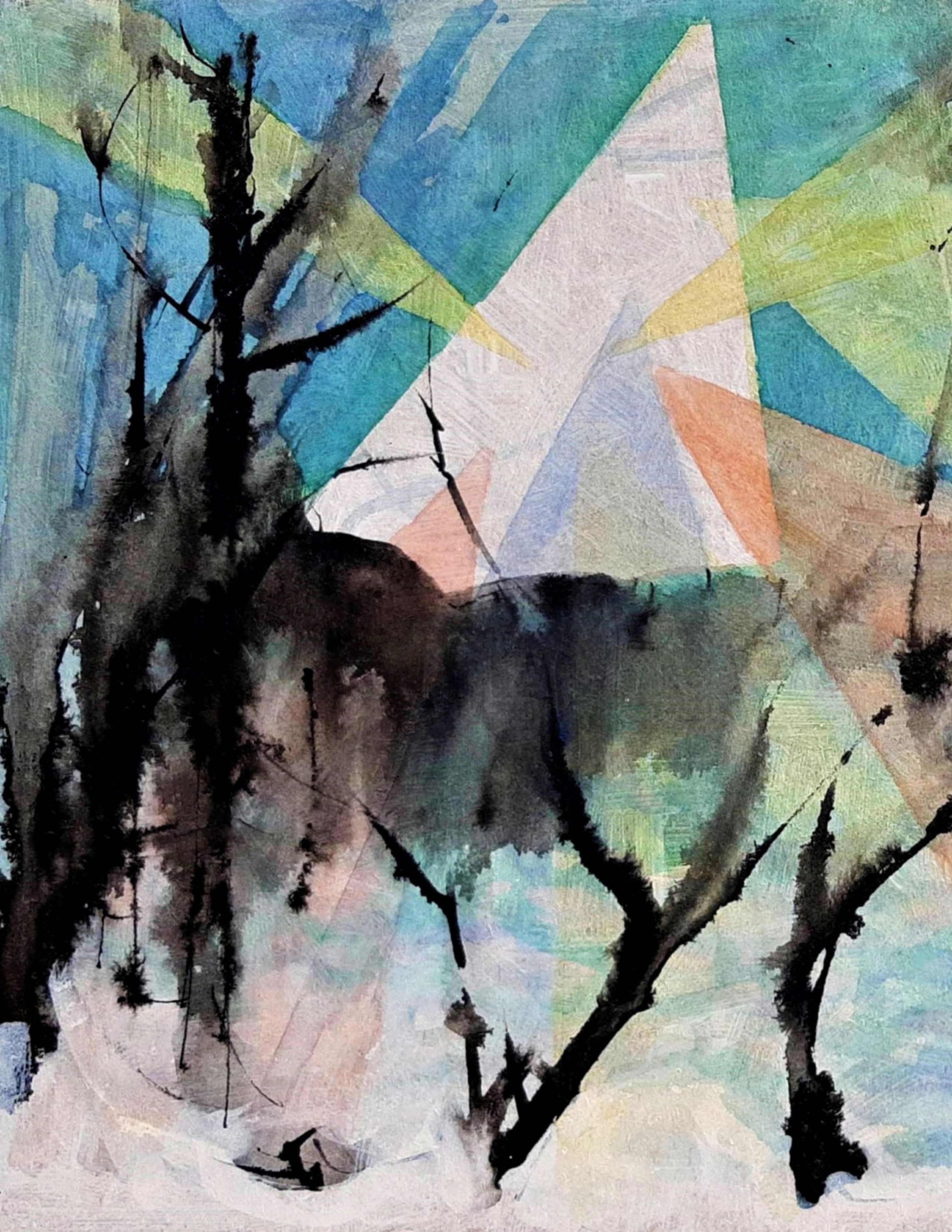


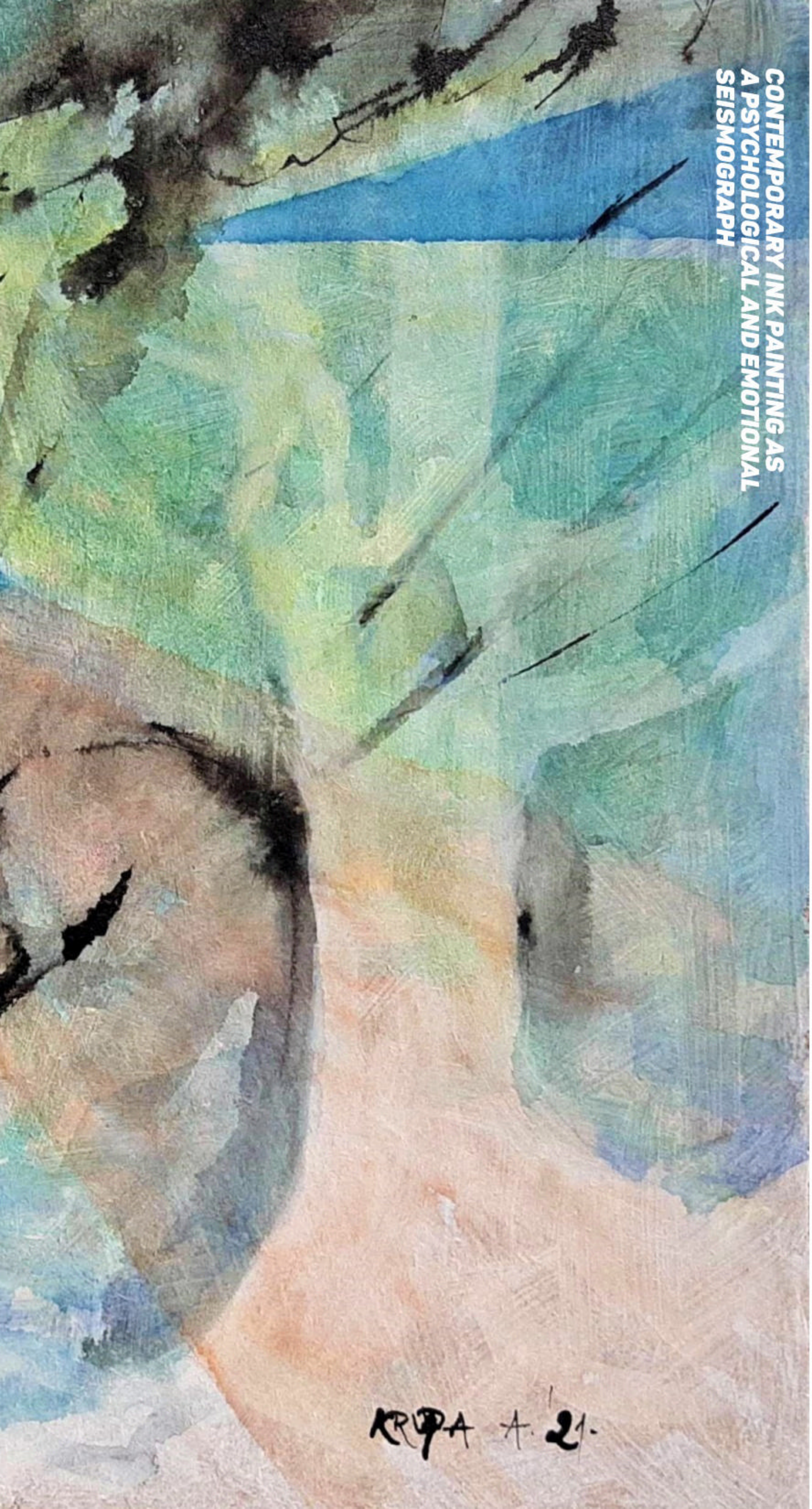
CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

Alfred told KAportal that everything happened on the Zagreb bypass near the airport. At the exit to Velika Gorica, the truck's tire burst, and it broke through the fence, beginning to slide towards them.

“He broke through the fence and went toward us. Luckily, he hit us in the car's roof pillar (the central one took the strongest impact). My daughter was in the passenger seat and did well, my arm was sewn up, and my neck was injured. My wife had three broken ribs, and she remained in the hospital for observation,” Alfred tells us.

Serious injuries
“Lilian has broken 3 ribs and a damaged lung, I have a broken rib, and Eleonora is OK. There is no need for me to list (all) injuries. Our little Chevrolet Spark is going to the scrap yard,” writes the academic painter.
In addition to the aforementioned work and those works that may be in the spectrum of the "expected" (nudes or, for example, landscape as an eternal source of artistic inspiration), 'How can you be bored with nature? Landscape is infinite, isn't it?' /David Hockney/) where Krupa demonstrates and develops what is called "Krupa's way" (CICA Museum Solo Show, December 2025, South Korea), which is a unique painter's hand movements, painter's handwriting, innovative and personal approach to a well-known theme, re-combination of styles, the use of little-used or minimized tools and more, we also find visual testimonies of Krupa's open mind and interest in some current topics.

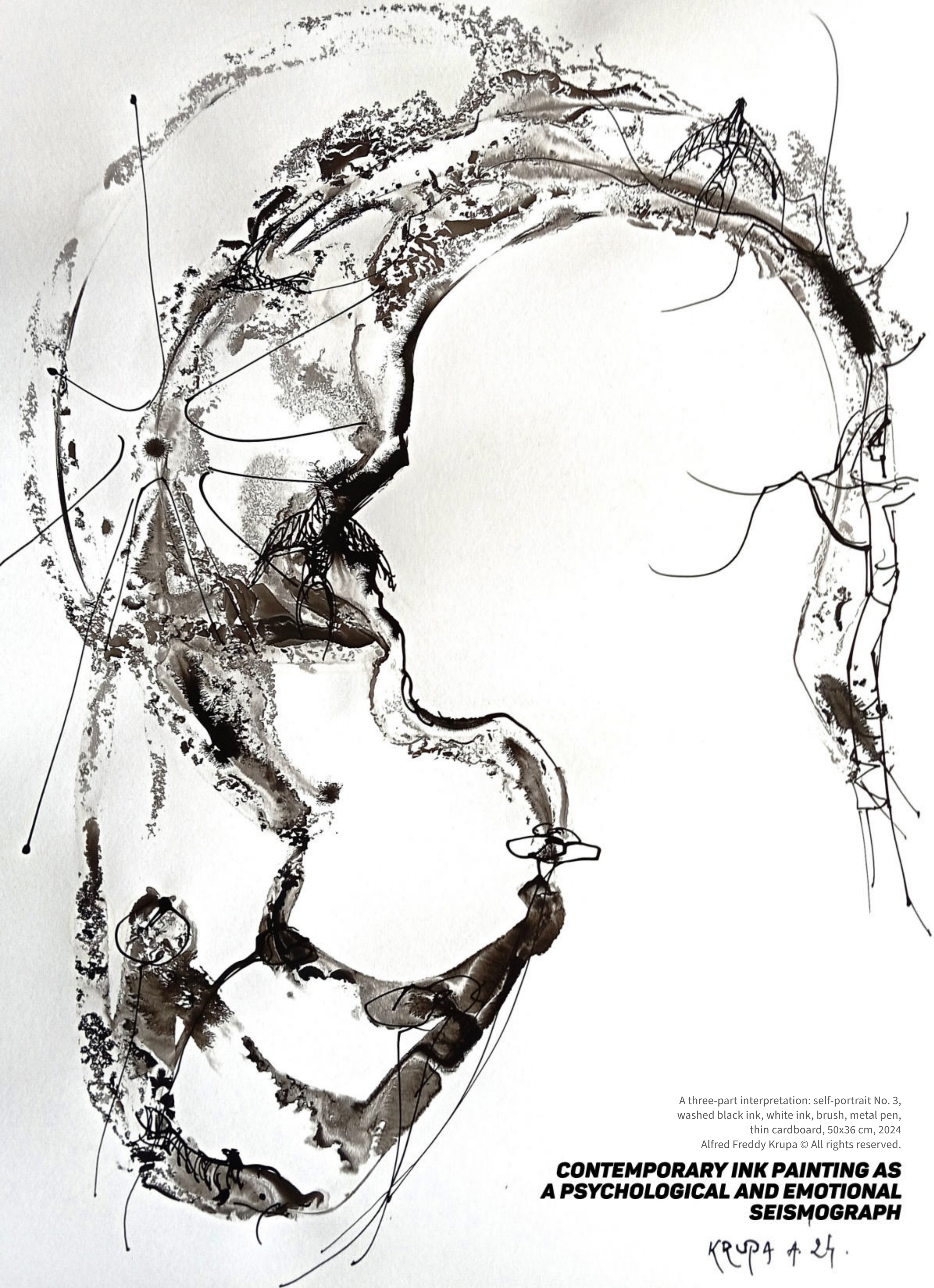




It is worth mentioning here his painting (mixed technique on a wooden panel), **"UFO: Countdown to Disclosure" from 2021.** These days, filmmaker Dan Farah's documentary "The Age of Disclosure" has aroused great public interest. The film itself has been described as "the unprecedented and revelatory documentary film--featuring 34 senior members of the U.S. Government, military, and intelligence community--reveals an 80-year cover-up of the existence of non-human intelligent life." And even greater, global interest is sparked by the announcement of Steven Spielberg's latest film, which, for now, is billed with the sentence "All will be disclosed" and will premiere on the 12th June 2026. Krupa's 2021 work "UFO: Countdown to Disclosure" is a symbolic painting in the Surrealist style, executed in acrylic and watercolor on wood, exploring the anticipation of UFO disclosure.

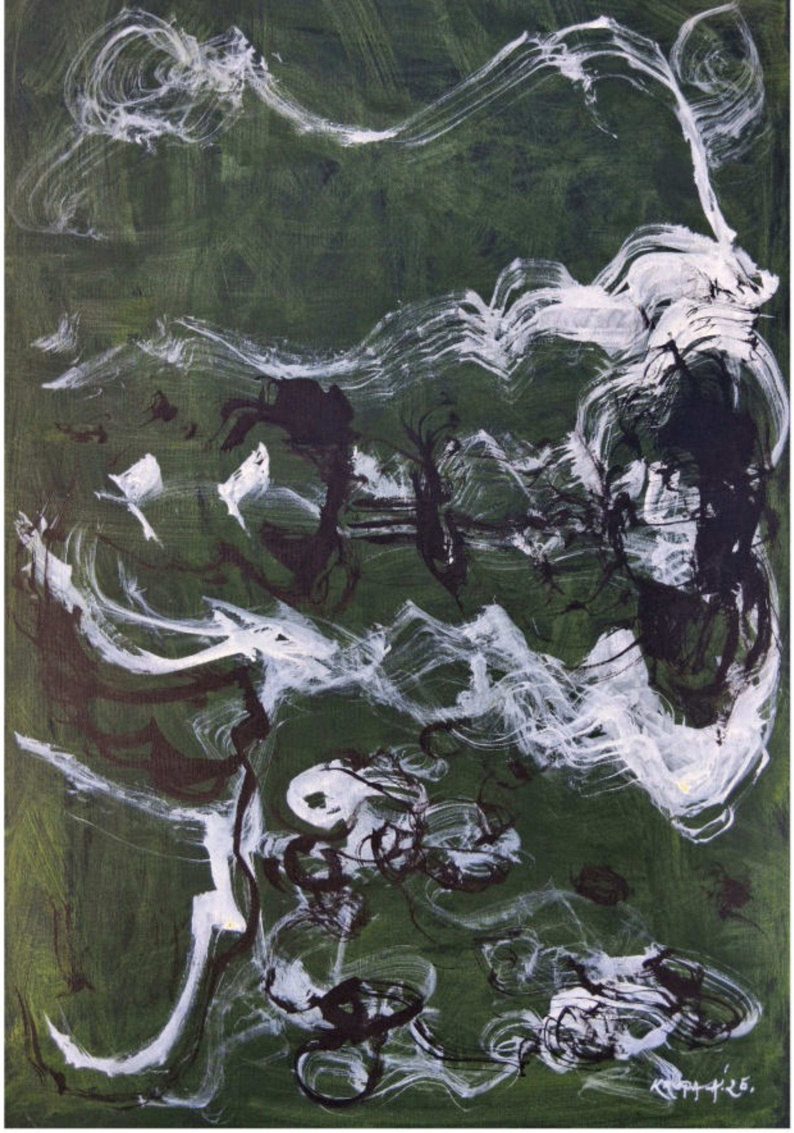
UFO: Countdown to Disclosure,
ink, acrylic, watercolor on wood,
40 x 52 cm, 2021
Alfred Freddy Krupa © All rights reserved.

ALFRED FREDDY KRUPA



A three-part interpretation: self-portrait No. 3,
washed black ink, white ink, brush, metal pen,
thin cardboard, 50x36 cm, 2024
Alfred Freddy Krupa © All rights reserved.

CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH



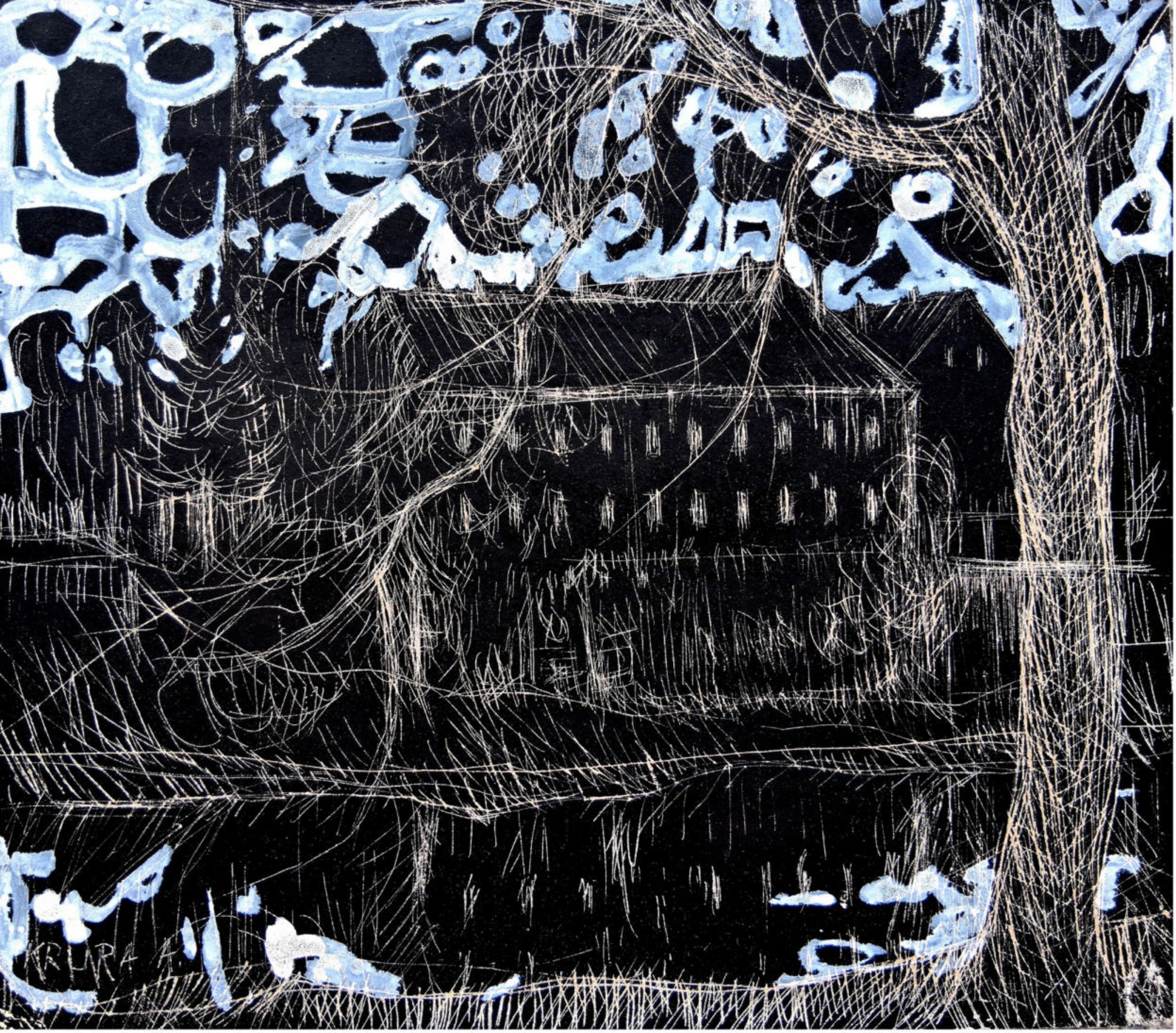
Top Left: River Strings,
White, black, and yellow ink on black
canvas, 110x75 cm, 2025
Alfred Freddy Krupa © All rights reserved.

ALFRED FREDDY KRUPA

Often described as a pioneering figure in the New Ink Art movement, Krupa is known for blending classical Eastern ink techniques with Western modernist expression. His methods range from unconventional tools, such as swan and goose feathers, to a mix of motifs spanning nudes, landscapes, and animal studies.

Born in 1971, Krupa is an alumnus of the Academy of Fine Arts, University of Zagreb, and Tokyo Gakugei University. Over his three-decade career, he has exhibited more than 130 times worldwide and has earned numerous international awards. His works are held in major collections and those of national, regional, and museum institutions across Europe, Australia, Asia, and the Americas.

Alfred (Freddy) Krupa (1971) graduated in painting from the Academy of Fine Arts in Zagreb in 1995, when he also became a member of the HDLU. In 1996, he wrote the foundational document of the painting movement New Ink Art, 'New Ink Art Manifesto', and in 1998, he became the first Croatian painter to win a prestigious postgraduate scholarship from the Government of Japan. Studied Japanese ink painting at Tokyo Gakugei University. Exhibited all over the world over 120 times in Croatia (Zagreb, Karlovac, Split etc), Paris, London, Berlin, Budapest, Denver, Karachi /Pakistan/, Portland /Oregon/, Venice, Miami, Sarajevo, Ubeda /Spain/, Tokyo, Anshan /China/, Orange /Australia/, Tirana, Belgrade, Sao Paulo /Brazil/ and many other places).



CONTEMPORARY INK PAINTING AS A PSYCHOLOGICAL AND EMOTIONAL SEISMOGRAPH

Multiple honors and awards from China, Greece, the USA, Pakistan, Japan, and other countries. Winner of the Lifetime Achievement Award of the City of Karlovac and the Order of Danica of Croatia with the image of Marko Marulić for exceptional merit in the field of culture and exceptional contribution to the promotion of Croatian fine arts in the country and abroad. He is a regional advisor in the American branch of the International Society of Chinese Calligraphy and Ink Painting - Tokyo.

Georgina Magklara (curator at the Berlin gallery ChromArt) concludes in autumn 2023: 'Krupa's influence on the international art community must be acknowledged in order to discuss his pioneering work. Esteemed art historians and art experts such as Jurgen Weichardt in 2016, Francesco Scagliola in 2017, Ante Vranković in 2018, and Elena Martinique in 2019, explored the depths of Krupa's unique approach. Their scholarly endeavors shed light on the intricate tapestry of influences shaping his art and the profound significance of his contributions to the world of modern ink painting.'

SLIKARSKI UGLJEN
PRIRODNI - SUHA DESTILACIJA
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GRADAC. A
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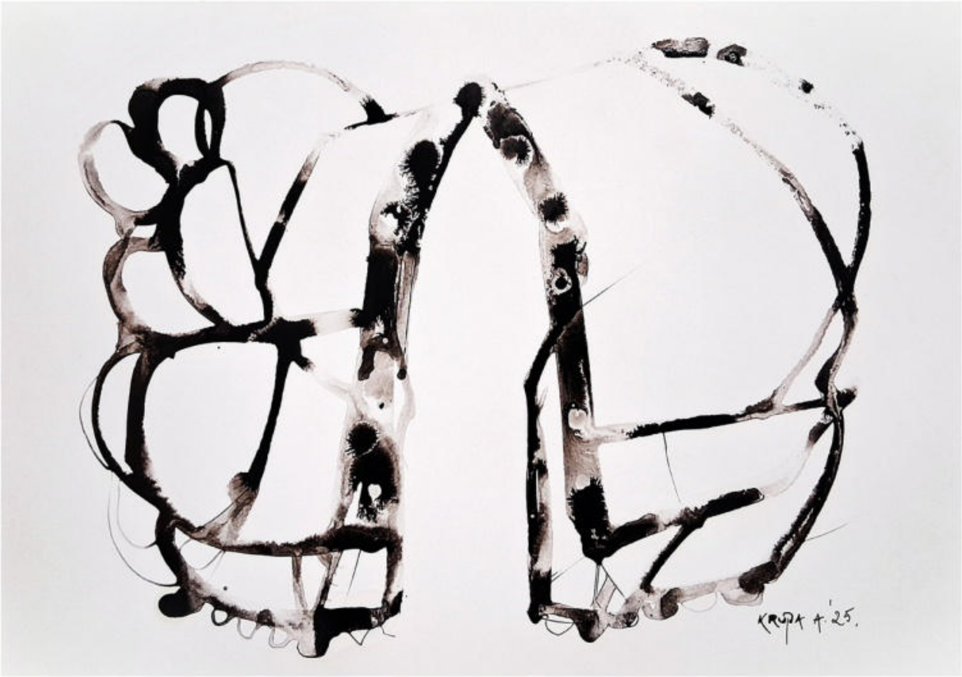


ALFRED FREDDY KRUPA

Left Page: The old merchant house at the bank of the River Kupa in Karlovac, black and white ink, scalpel, brush, wooden board, 35x40 cm, 2016
Alfred Freddy Krupa © All rights reserved.

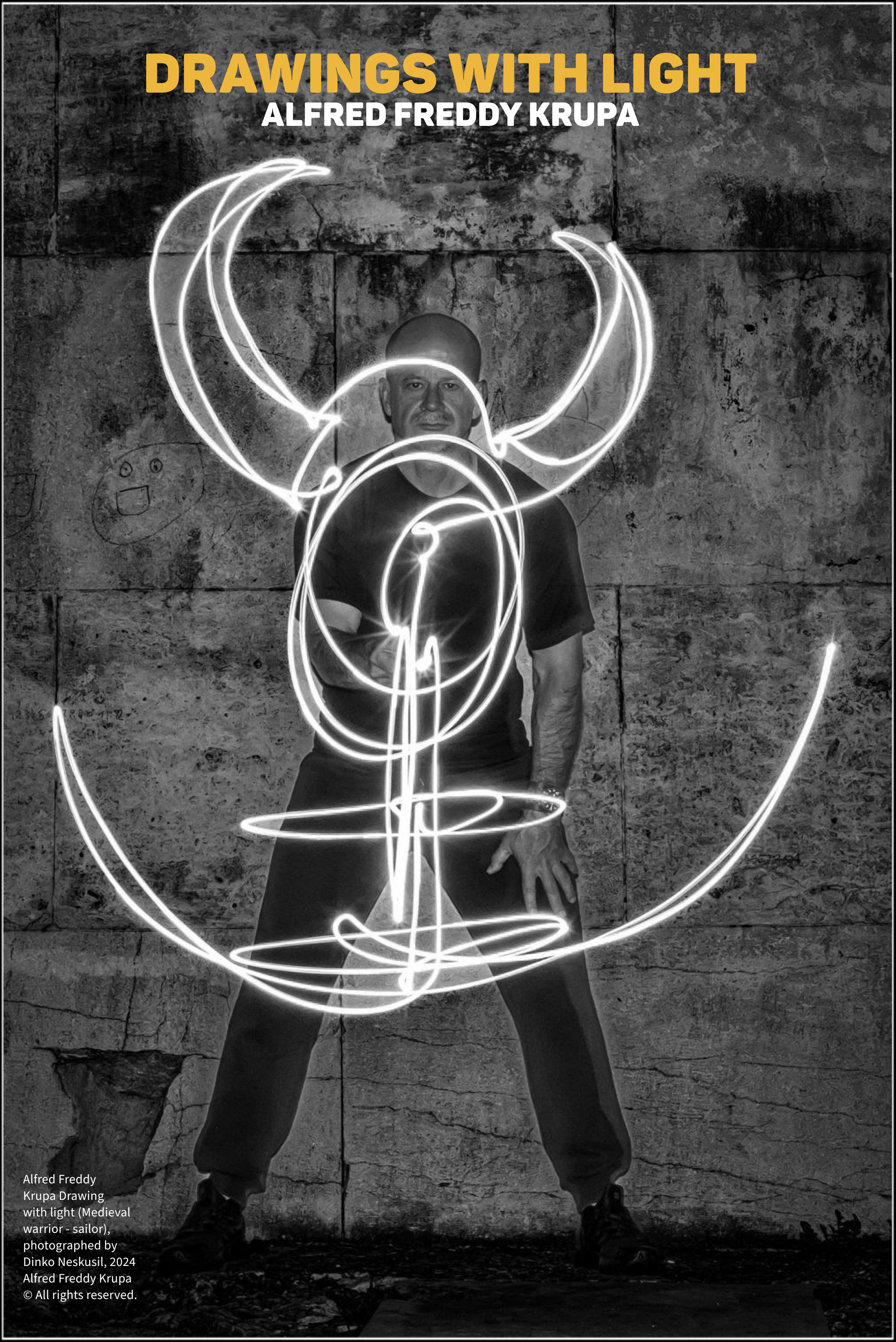
Left: "Interdimensional passage", ink wash, plastic pen, brush, thin cardboard, 35x50 cm, 2025
Alfred Freddy Krupa © All rights reserved.

The most recent critical review, in January 2024, was written by the famous former personal assistant and curator of John Lennon and Yoko Ono, Anthony Fawcett (1948, Oxford University – Ruskin School of Art): Alfred Krupa is a Croatian artist steeped in the deep history of his country, but who transcended his homeland and became an internationally respected artist. He developed his very personal language both in paintings and drawings, which have already established him on the world stage. How did he achieve this?
Krupa's paintings have echoes of Chinese Ink Painting, but he has found his own unique interpretation of that thousand-year-old art form. In particular, his paintings of nudes remind me of Gustav Klimt's early work.

Krupa studied in Japan, and the influence of his time there is felt in his brightly colored, exotic canvases. Sometimes abstract with vivid hot reds and blacks, they may be a reflection of his time in Tokyo or the geisha districts of a bygone era, but they are very contemporary. On the other hand, Krupa's works place him firmly in the tradition of 20th-century artists such as Egon Schiele. A multi-talented painter, Krupa has found his place in the pantheon of artists who speak to our hearts and souls, reflecting not only their own anxieties but also reaching out to all of us. Krupa is truly an artist of our time.'

DRAWINGS WITH LIGHT

ALFRED FREDDY KRUPA



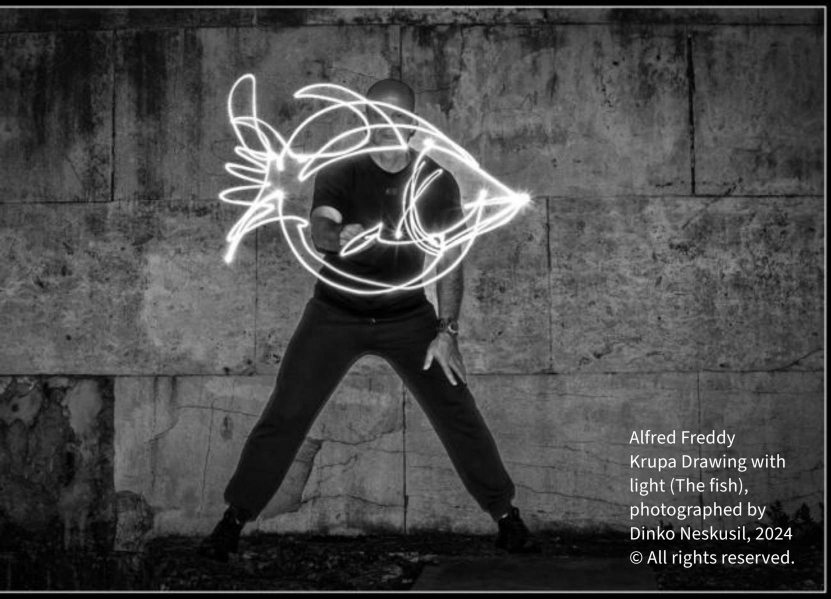
Alfred Freddy Krupa Drawing with light (Medieval warrior - sailor), photographed by Dinko Neskusil, 2024 Alfred Freddy Krupa © All rights reserved.

Homage Picasso/Gjon Mili - Drawing with light Alfred Freddy Krupa MFA / Photography Dinko Neskusil - 2024/05/05

Homage F

Homage P

Homage P



Alfred Freddy Krupa Drawing with light (The fish), photographed by Dinko Neskusil, 2024 © All rights reserved.

icasso/Gjon Mili - Drawing with light Alfred Freddy Krupa MFA / Photography Dinko Neskusil - 2024/05/05

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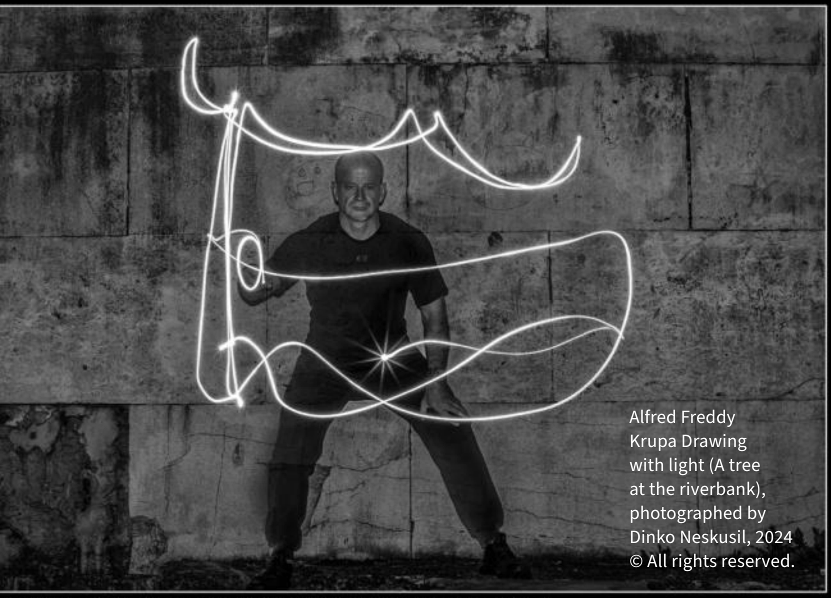
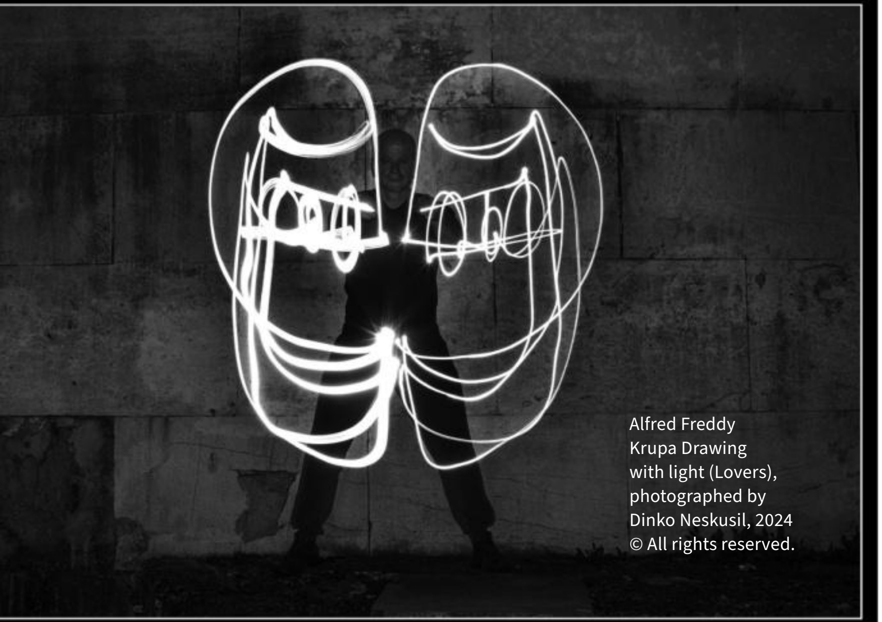


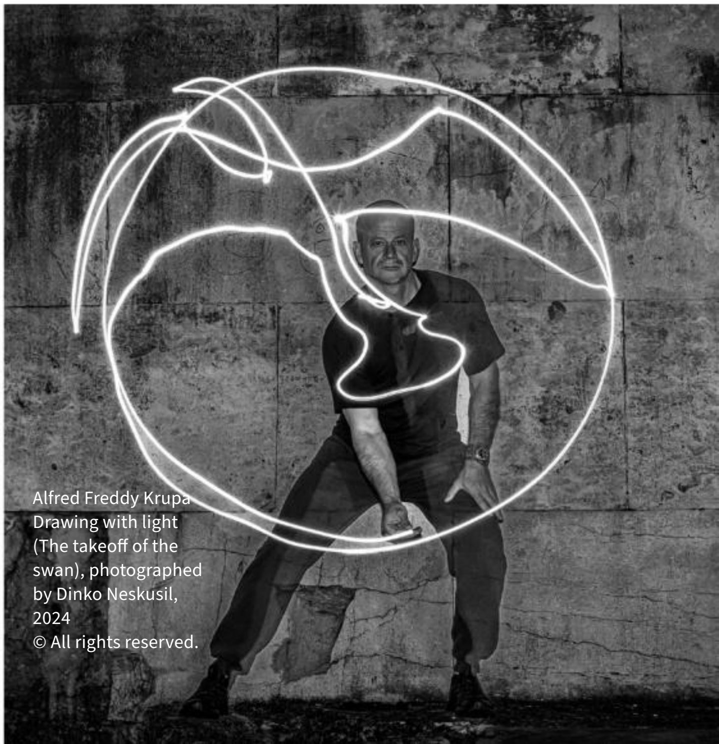
Alfred Freddy Krupa Drawing with light (A tree at the riverbank), photographed by Dinko Neskusil, 2024 © All rights reserved.

icasso/Gjon Mili - Drawing with light Alfred Freddy Krupa MFA / Photography Dinko Neskusil - 2024/05/05

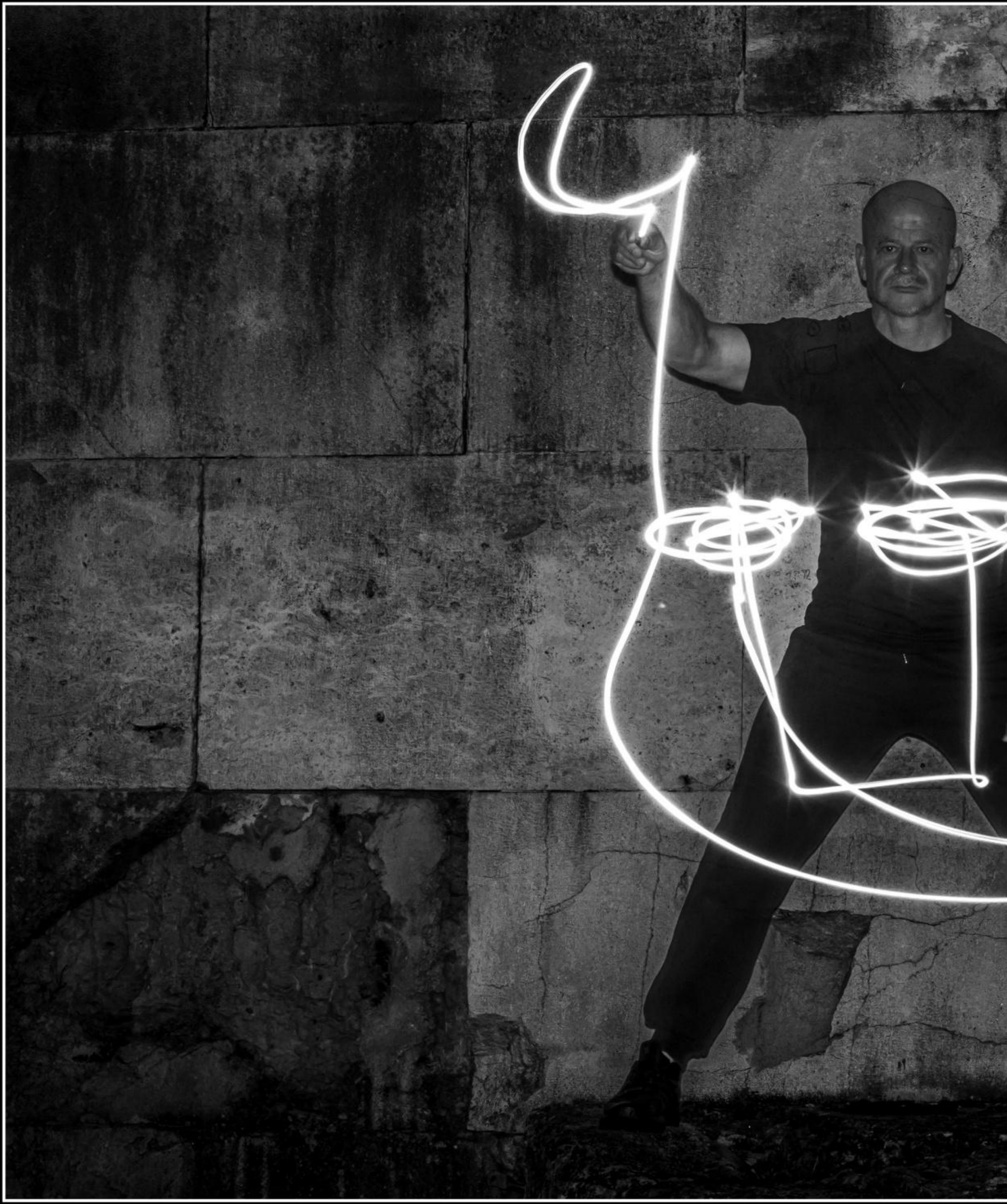


Alfred Freddy Krupa Drawing with light (Lovers), photographed by Dinko Neskusil, 2024 © All rights reserved.

icasso/Gjon Mili - Drawing with light Alfred Freddy Krupa MFA / Photography Dinko Neskusil 2024/05/05

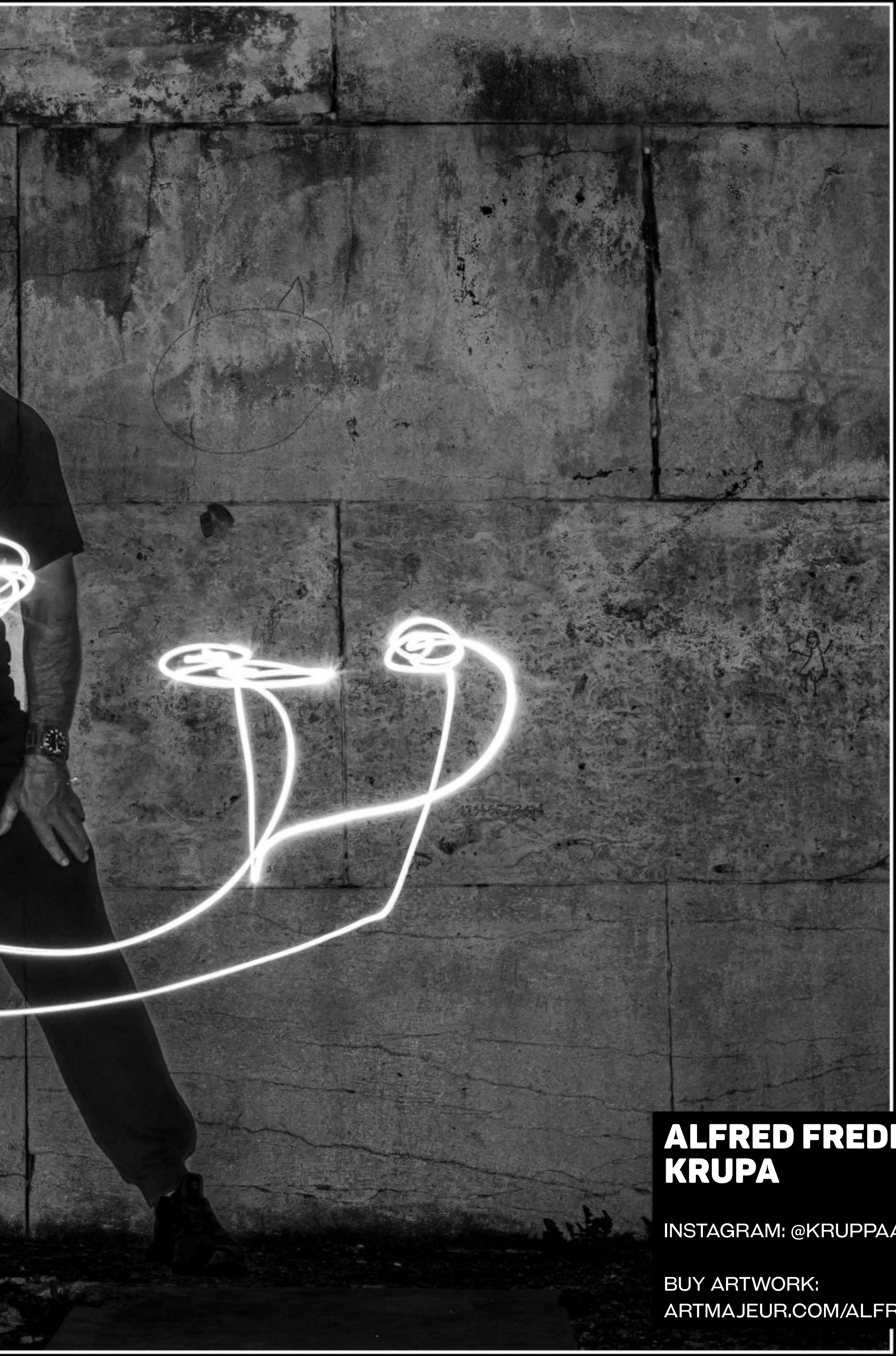


Alfred Freddy Krupa Drawing with light (The takeoff of the swan), photographed by Dinko Neskusil, 2024 © All rights reserved.



Homage Picasso/Gjon Mili - Drawing with light Alfred Freddy Krupa MFA / Photography Dinko N

DRAWINGS WITH LIGHT



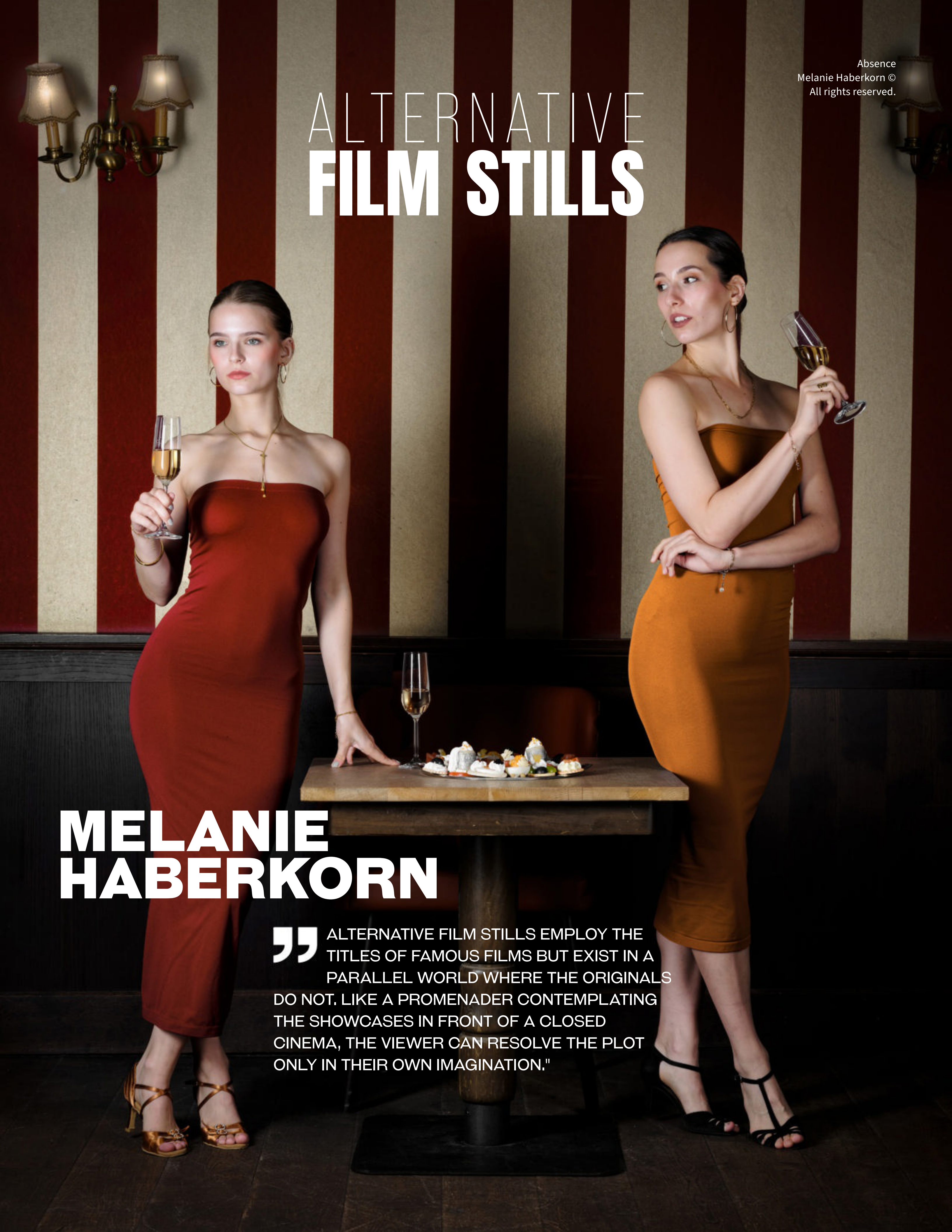
Alfred Freddy Krupa Drawing with light (Water lilies), photographed by Dinko Neskusil, 2024 © All rights reserved.

eskusil 2024/05/05

ALFRED FREDDY KRUPA

INSTAGRAM: @KRUPPAAF

BUY ARTWORK:
ARTMAJEUR.COM/ALFRED-FREDDY-KRUPA



Absence
Melanie Haberkorn ©
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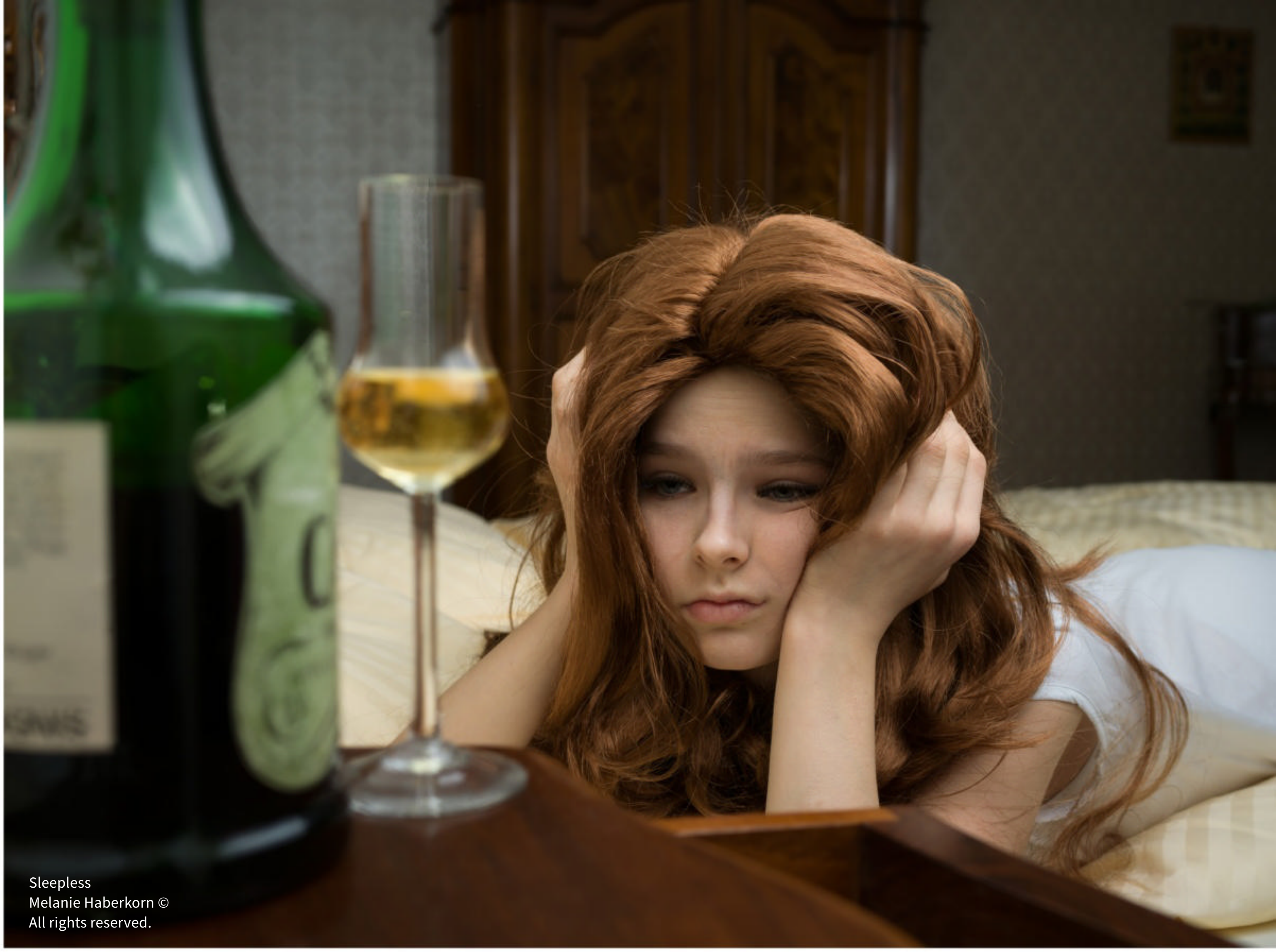
ALTERNATIVE FILM STILLS

MELANIE HABERKORN

> ”ALTERNATIVE FILM STILLS EMPLOY THE TITLES OF FAMOUS FILMS BUT EXIST IN A PARALLEL WORLD WHERE THE ORIGINALS DO NOT. LIKE A PROMENADER CONTEMPLATING THE SHOWCASES IN FRONT OF A CLOSED CINEMA, THE VIEWER CAN RESOLVE THE PLOT ONLY IN THEIR OWN IMAGINATION."



Sleepless
Melanie Haberkorn ©
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ALTERNATIVE FILM STILLS

Alternative Film Stills Film Stills are photographs produced to help studios promote their films and stars. Shots can be taken during filming, but are often posed separately. Highlighting glamour, menace, or comedy without revealing the essentials of the plot, they are supposed to arouse the viewer's curiosity and encourage them to see the film. Alternative Film Stills employ the titles of famous films but exist in a parallel world where the originals do not.

Like a promenader contemplating the showcases in front of a closed cinema, the viewer can resolve the plot only in their own imagination.

MELANIE
HABERKORN

> "Alternative Film Stills“ is the title of my book, which was published in 2019 and won the German Photo Book Award in bronze. It is currently on exhibition at the Art Gallery Regensburg until February 1, 2026. I am currently creating a sequel: Alternative Film Stills 2.0. Therefore, the images featured here are a mix of works from the first edition and the latest creations.

Top: In Her Shoes
Melanie Haberkorn ©
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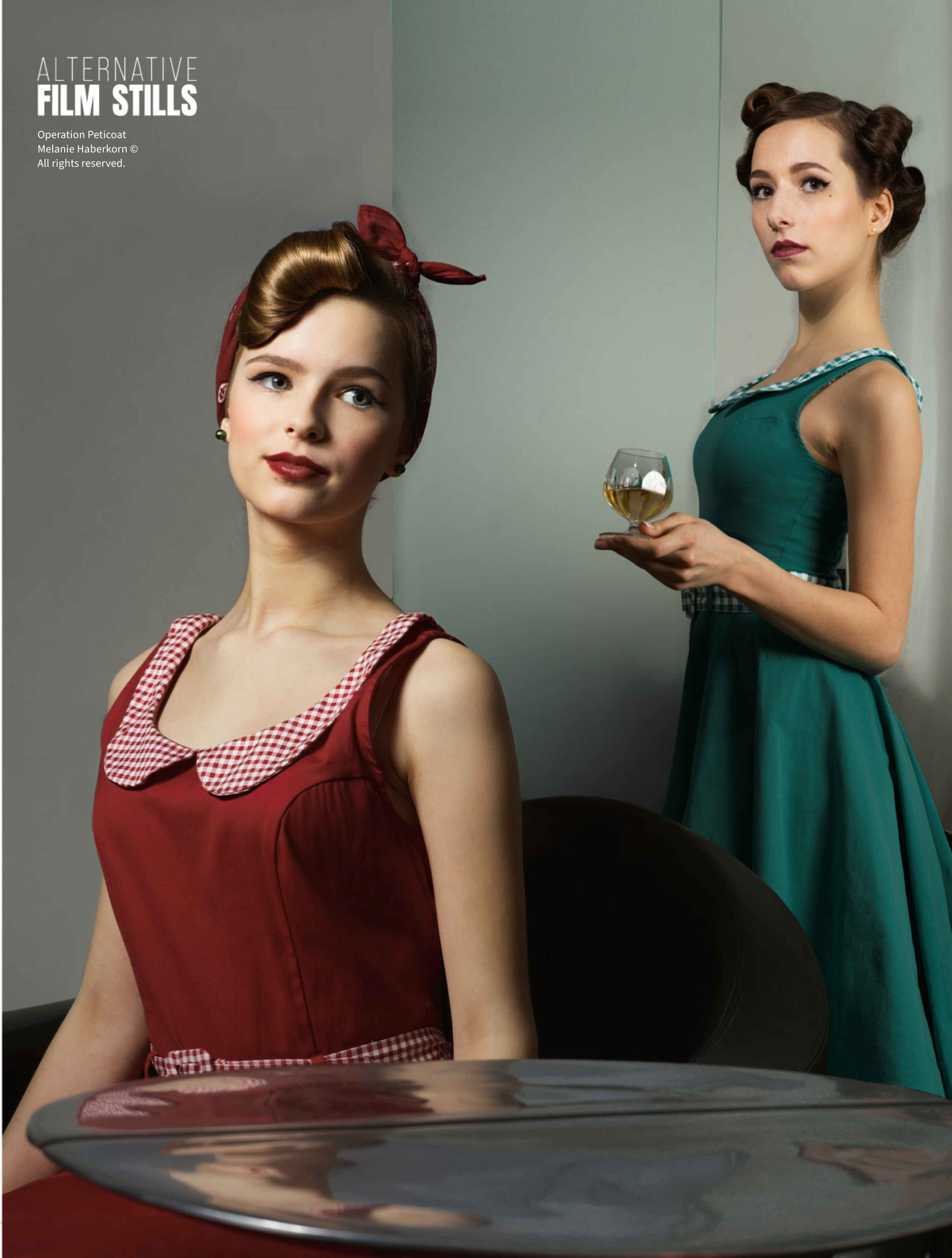

Operation Peticoat
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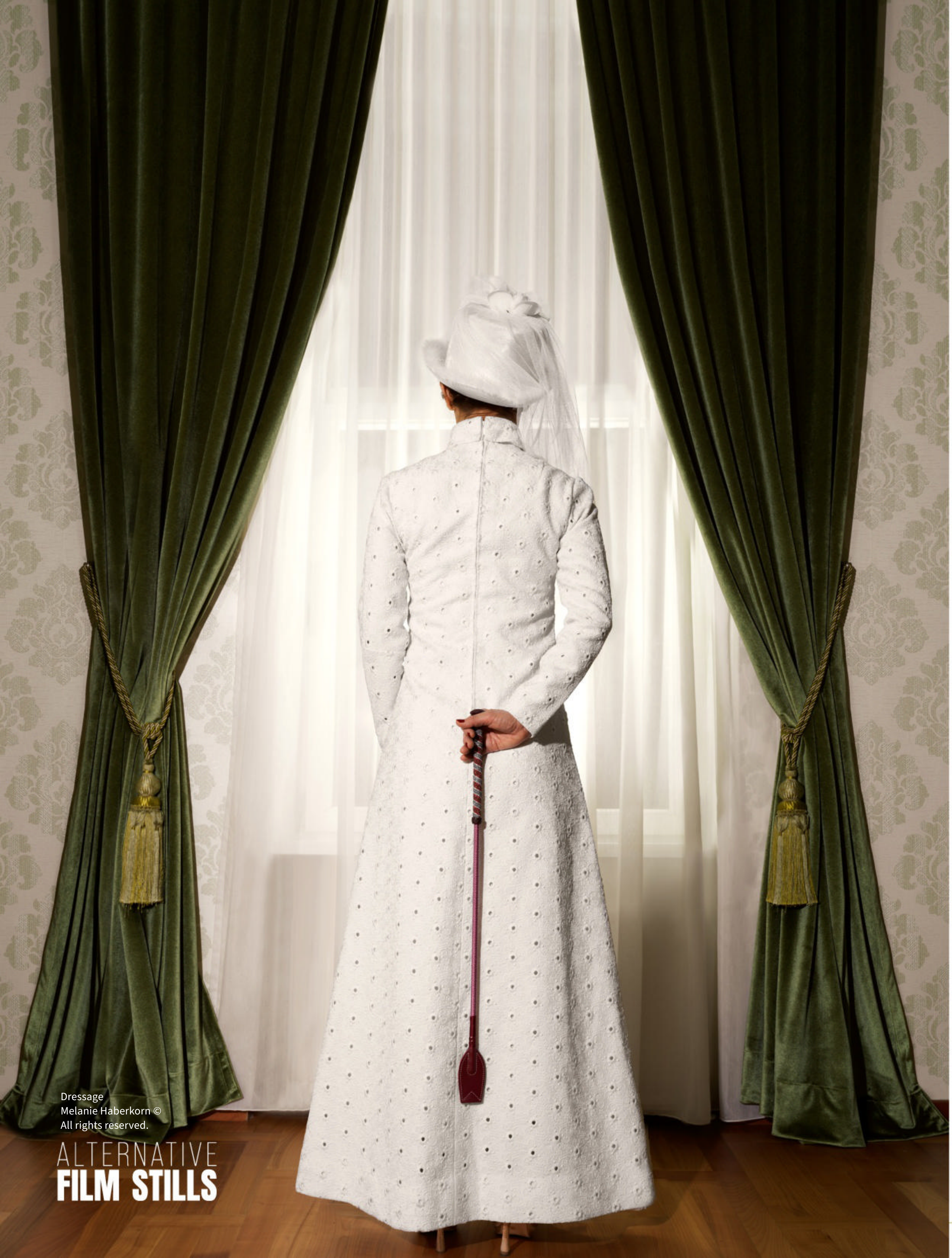

Dressage
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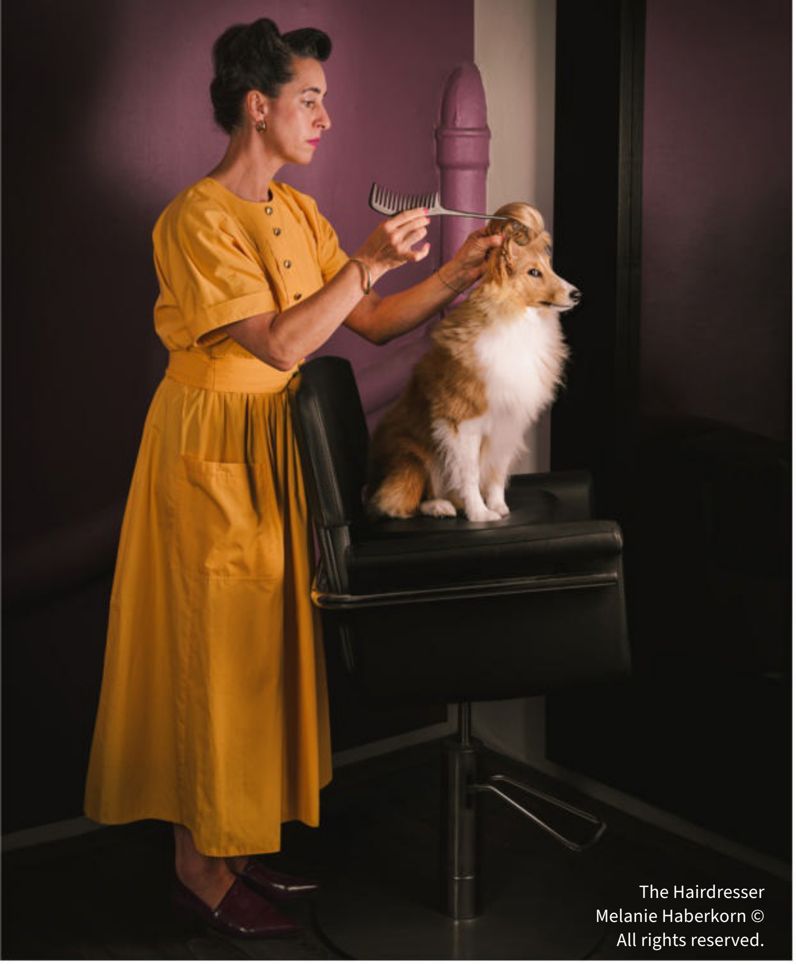
ALTERNATIVE
FILM STILLS



The Hairdresser
Melanie Haberkorn ©
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MELANIE HABERKORN

Melanie Haberkorn is a freelance artist living in Cologne, Germany. After working as a criminal defence attorney, she decided to study photography and graduated from the Photo Academy Cologne in 2018.
Haberkorn loves enacting stage-like scenes to visualise psychological issues. Her intention is to create images that reveal fractures beneath a beautiful surface, preferably with a touch of humour to make the subject's seriousness more accessible. Her works are characterised by a selective use of colour.
Her handling of light and shadow skilfully guides the viewer through the pictures, sometimes evoking the atmosphere of an oil painting.
Melanie Haberkorn's works have been awarded numerous prizes in competitions, published in professional journals and exhibited internationally.

Right:
Melanie Haberkorn at
the German Photo Book
Award, Cologne 2020 ©
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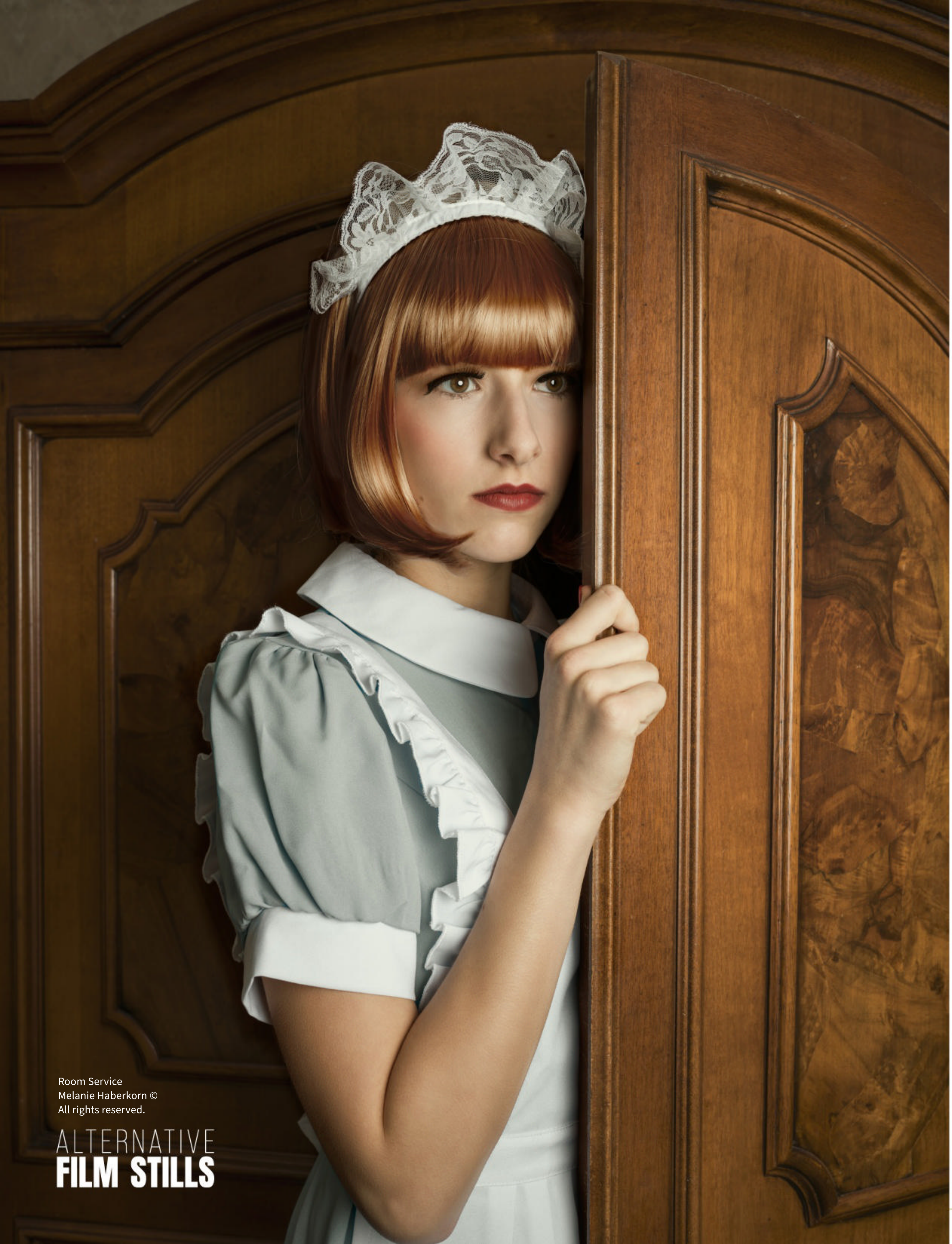

Room Service
Melanie Haberkorn ©
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ALTERNATIVE
FILM STILLS

MELANIE HABERKORN

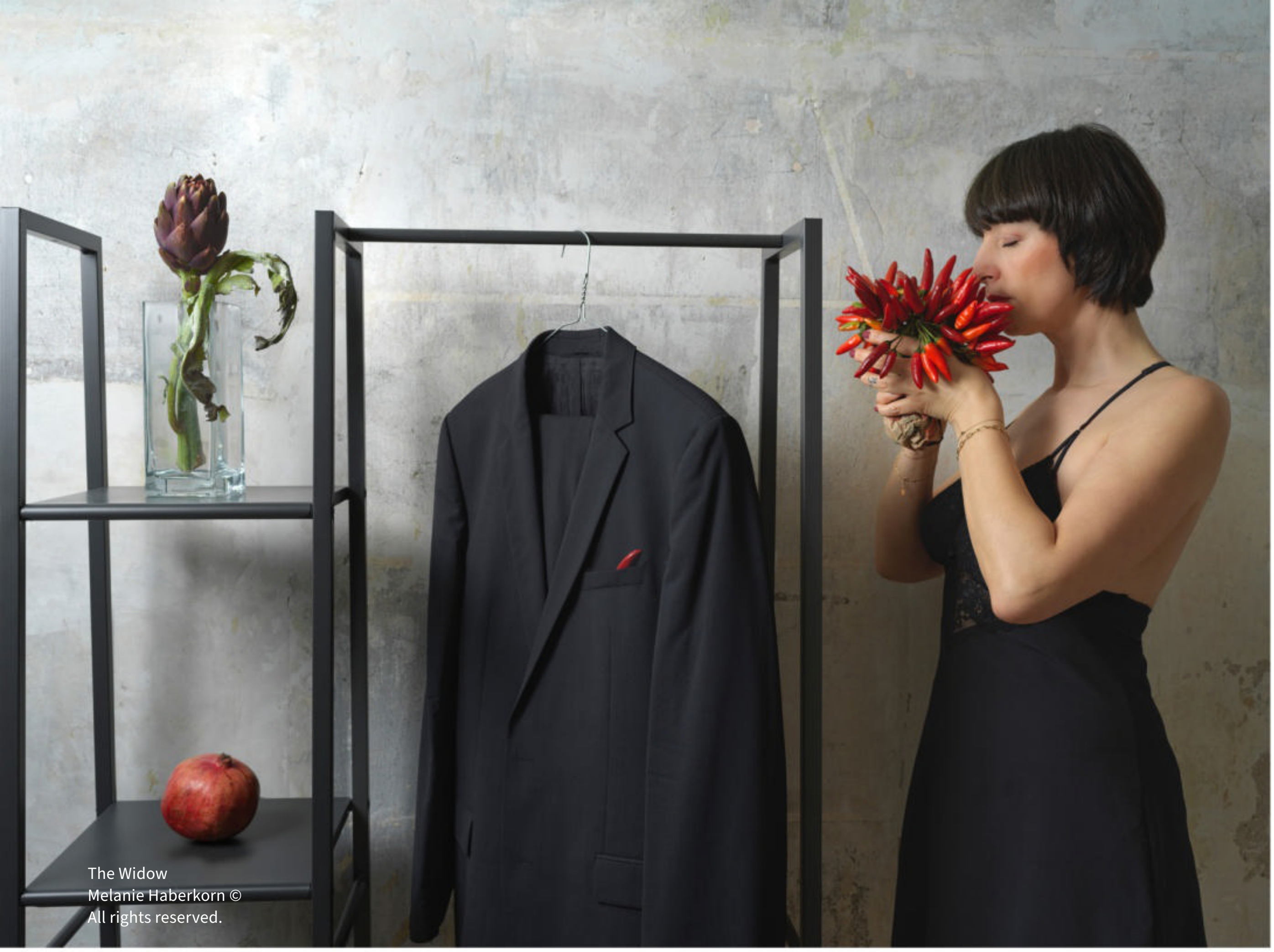
Melanie Haberkorn exhibiting at the Foto Nostrum Gallery, Barcelona 2024 © All rights reserved.

EXHIBITIONS:

- "Alternative Film Stills", Art Gallery Regensburg, Germany, 20.11.25-1.02.26
- "Perfect Fit", Art Icon Exhibition, Arles/France, 7-15. July 2025
- "Shapeable", Art Icon Exhibition, Paris/France, 8.-10. Nov. 2024
- "Shapeable", FotoNostrum Gallery, Barcelona/Spain, 2024
- "Behind The Scenes", Hartlauer Photo Gallery, Austria, 2024
- "Stage View", 1x.com/exhibition/featured (online), 2024
- "The Pursuit Of Conformism", Fotopark Forchheim/Germany, 2022
- "The Pursuit Of Conformism", World Masters of Photography, Vienna/Austria, 2022
- "The Golden Fish" at "Nachtbrötchen"-Gallery, Roermond/Netherlands, 2021
- "Dark Sides", nextmuseum.io (online), 2020
- "Dark Sides", Contemporary Art Ruhr Essen/Germany, 2020
- "Kids' Stuff", Contemporary Art Ruhr, Essen/Germany, 2020
- "Alternative Film Stills", Photobook, various international places, 2019/2020

PUBLICATIONS:

- "Rapunzel", Life Framer Journal "Beauty and Strength", Editors' Pick 07/2024
- "Shades Of Midlife" and "Shapeable", Cover and Article, Lens Magazine, 05/2024
- "Various pictures in MOTIVA Photo Art Festival, Luxury Edition, 2024
- "Shades Of Midlife", FotoNostrum Magazine Special, 2024
- "The Golden Fish", Photo Magazine "Docma" 02/2022
- "Creativity with powerful emotional content," Interview, 1x.com Magazine 06/2021
- "From Bizarre To Surreal", MIPA-Annual Book, 2021
- "Drowning", Minimalist Photography Awards' Annual Book 2020
- "Grasses", Photo Magazine "Fotoforum" 05/2020
- "Hanged", Docma Book "Remix Culture", 2019
- "Room Service", Cover and Editorial, Photo Magazine
- "ProfiFoto" 09/2019



The Widow
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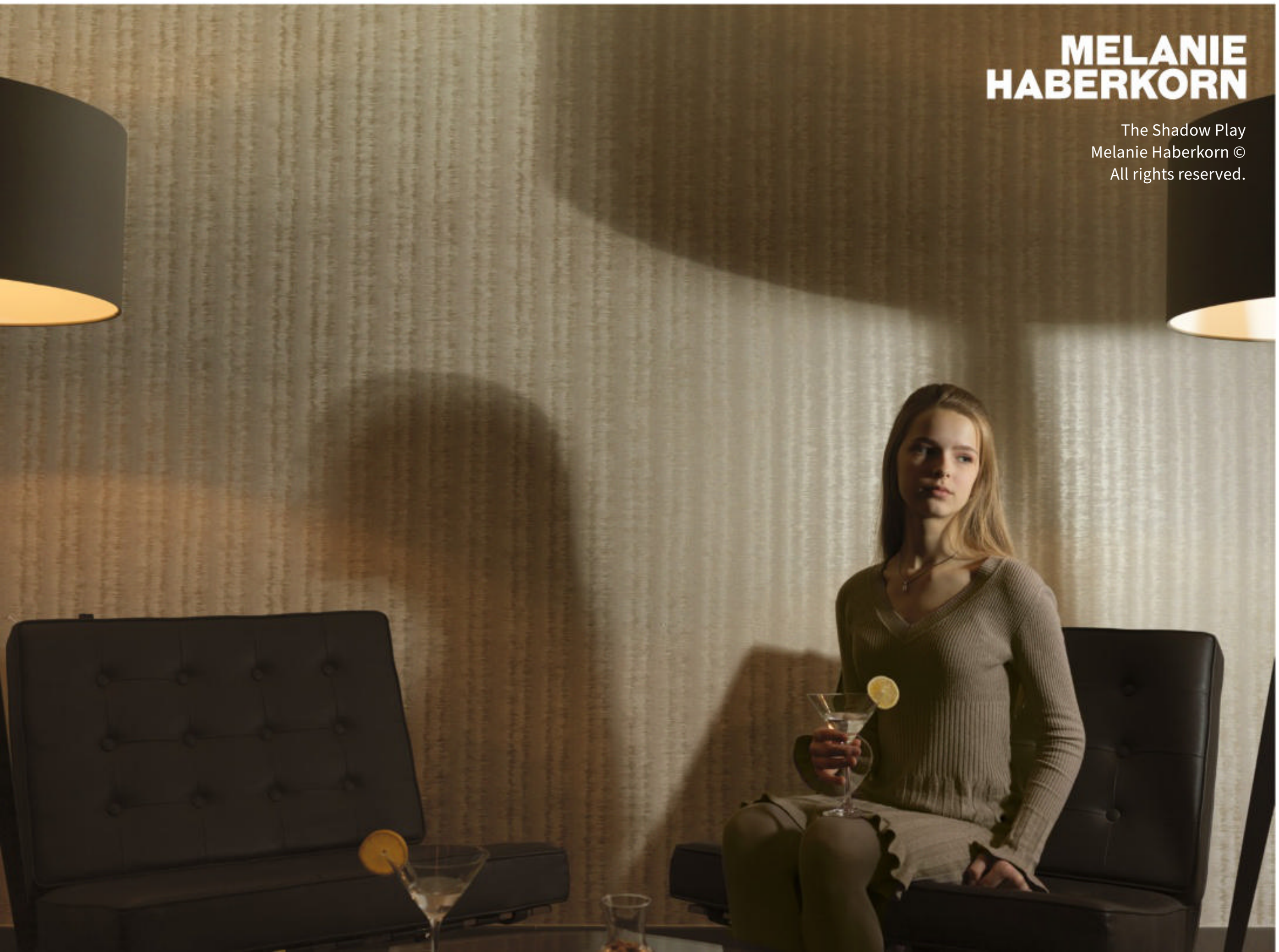
MELANIE HABERKORN



The Shadow Play
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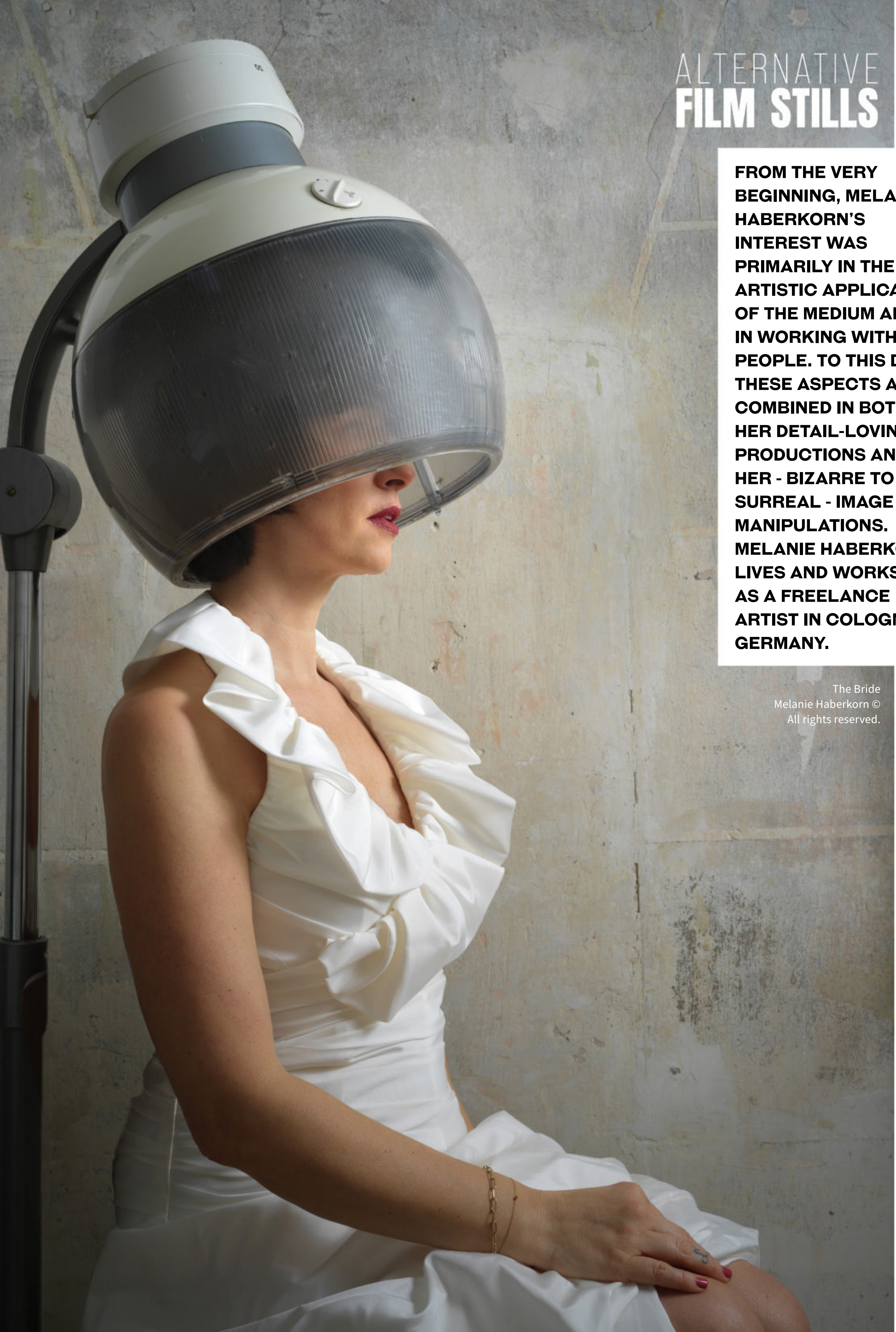
ALTERNATIVE
FILM STILLS

FROM THE VERY BEGINNING, MELANIE HABERKORN'S INTEREST WAS PRIMARILY IN THE ARTISTIC APPLICATION OF THE MEDIUM AND IN WORKING WITH PEOPLE. TO THIS DAY, THESE ASPECTS ARE COMBINED IN BOTH HER DETAIL-LOVING PRODUCTIONS AND HER - BIZARRE TO SURREAL - IMAGE MANIPULATIONS. MELANIE HABERKORN LIVES AND WORKS AS A FREELANCE ARTIST IN COLOGNE / GERMANY.



The Bride
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AWARDS:

■"Shades Of Midlife", Winner Project, Julia Margaret Cameron Award, 2024

■"The Guesthouse - Pia K.", Gold, MOTIVA Photo Art Circuit, 2023

■"Background Stories", Gold, Muse Photography Award, 2022

■"Top 10 Fine Art Photographers", Title Winner (Golden X) One-Eyeland Award, 2021

■"From Bizarre To Surreal", Bronze, Moscow International Foto Awards, 2021

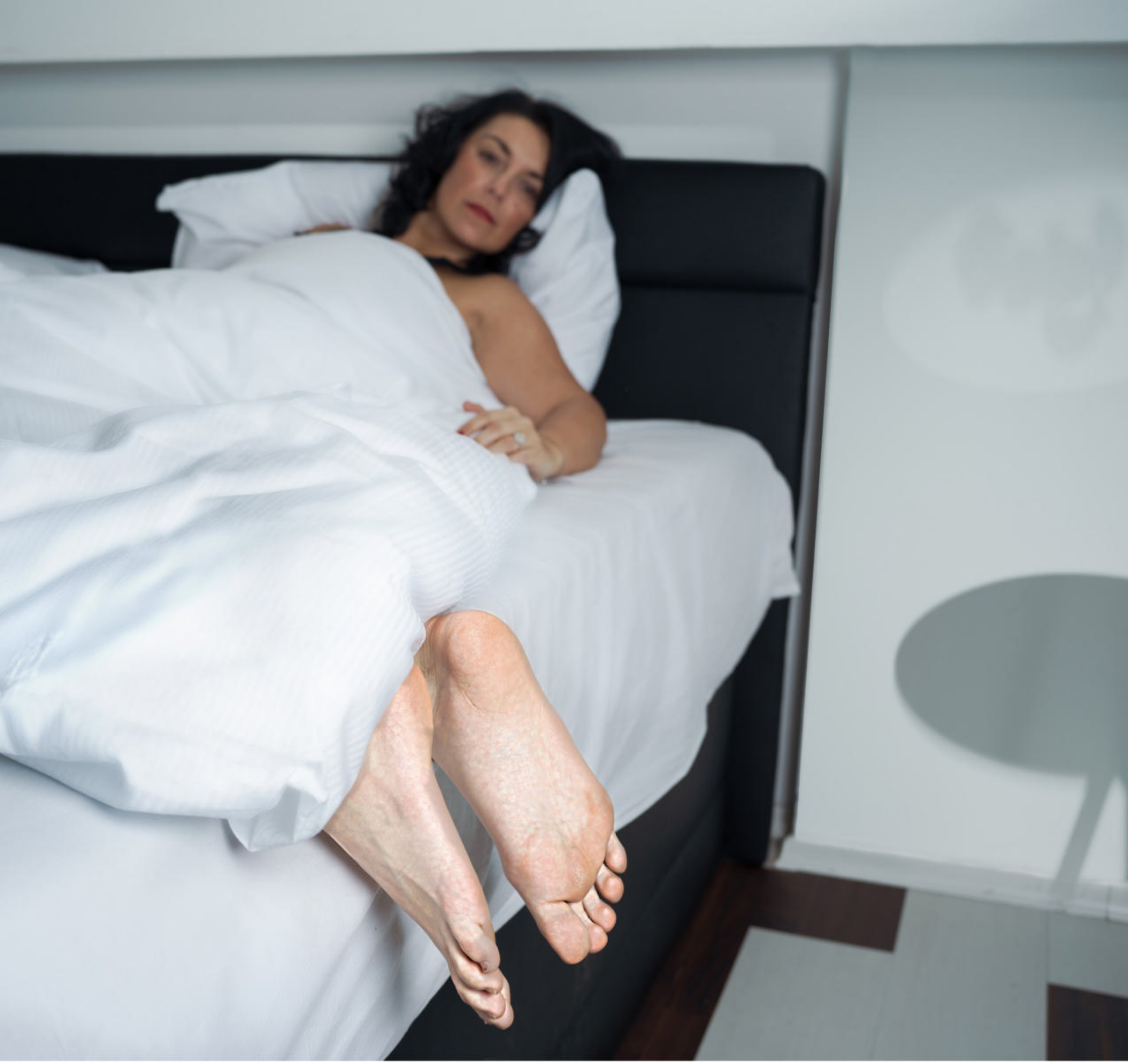
■"The Pursuit Of Conformism", First Place, 1x.com Conceptual Art Contest.

■"Alternative Film Stills", Photobook, Nomination Prix du Livre, 2020

■"Alternative Film Stills", Photobook, Bronze, German Photo Book Award, 2019

■"Room Service", Winner Project, New Talent Award (sponsored by Canon), 2019. Several honourable mentions in various competitions since 2019

STUDY: Photo Academy Cologne, Diploma 2018 ("very good")



Top Left:
Fatal Attraction
Melanie Haberkorn ©
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Top Right:
Hangover
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ALTERNATIVE
FILM STILLS

MELANIE
HABERKORN

Secret Window
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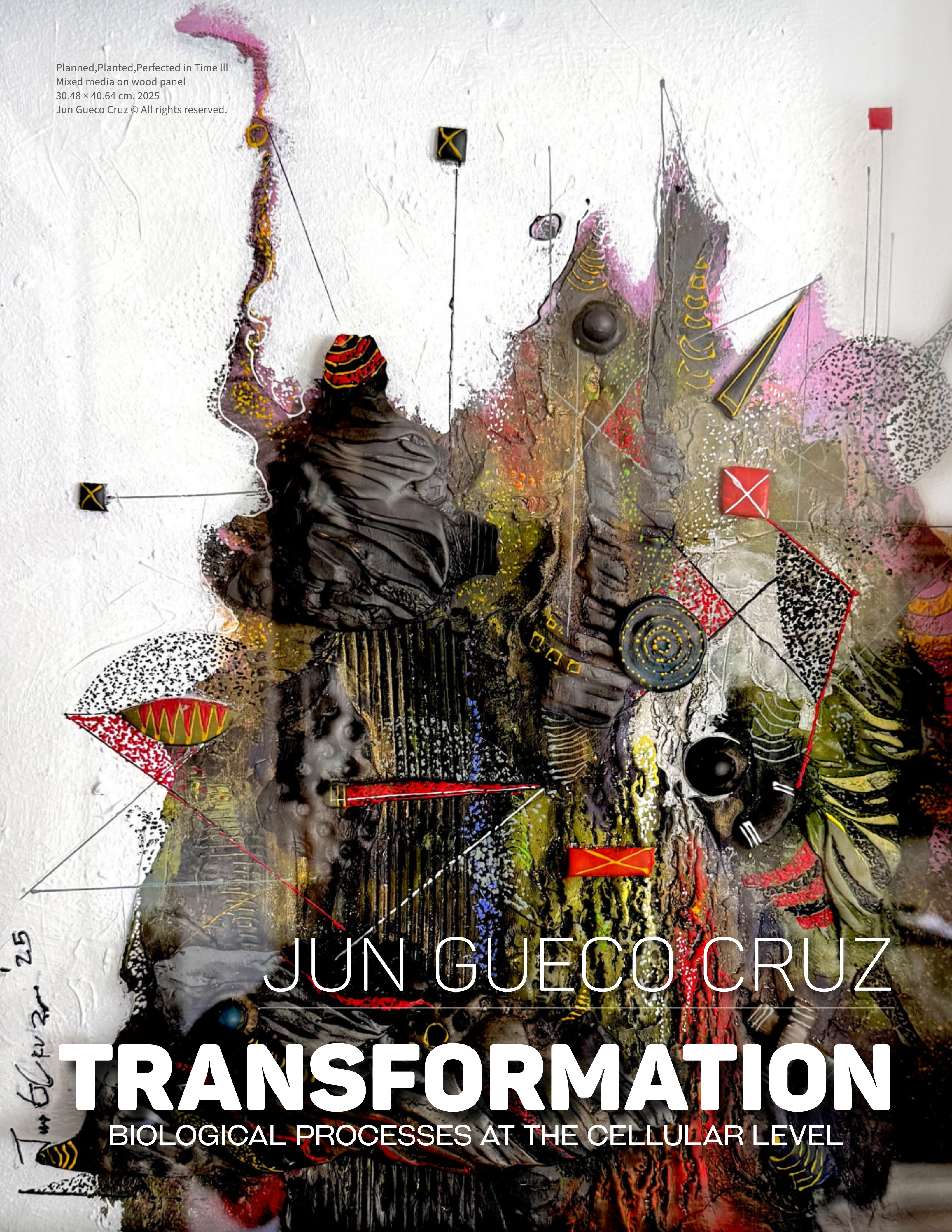
MELANIE HABERKORN

WEBSITE: WWW.HABERKORN.NAME
INSTAGRAM: @M.HABERKORN
E-MAIL: MELANIE@HABERKORN.NAME

ALTERNATIVE FILM STILLS



Planned,Planted,Perfected in Time lll
Mixed media on wood panel
30.48 × 40.64 cm. 2025

Jun Gueco Cruz © All rights reserved.

JUN GUECO CRUZ

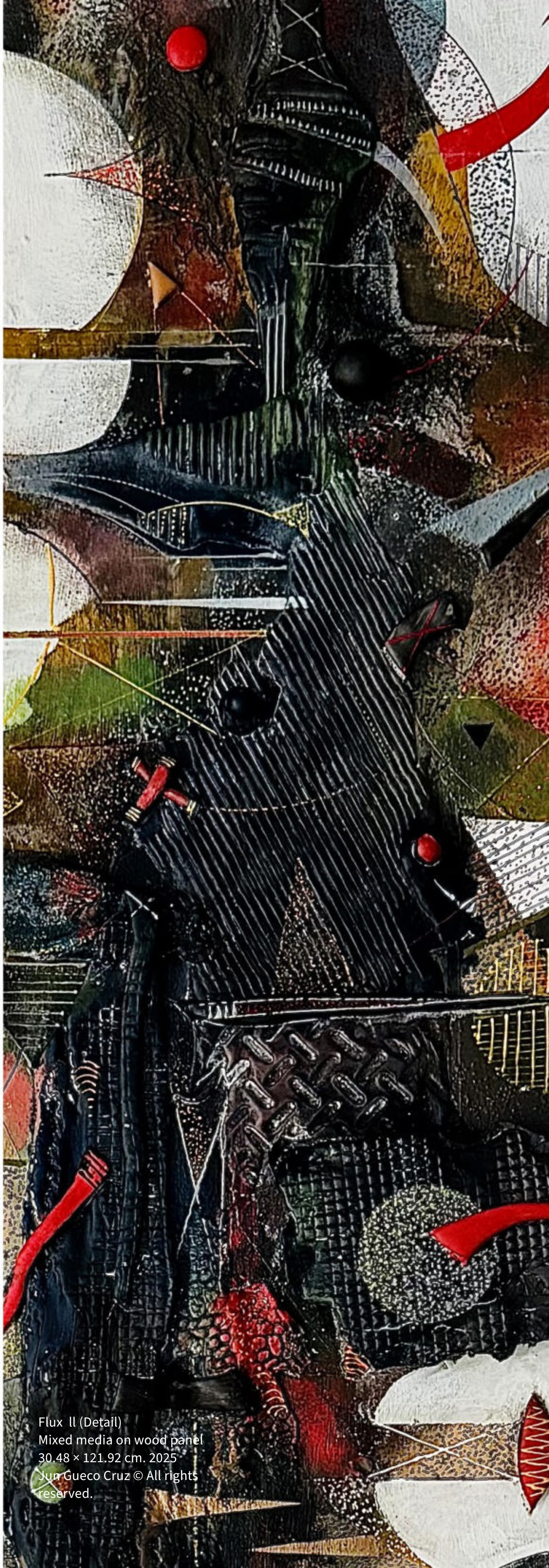
TRANSFORMATION

BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

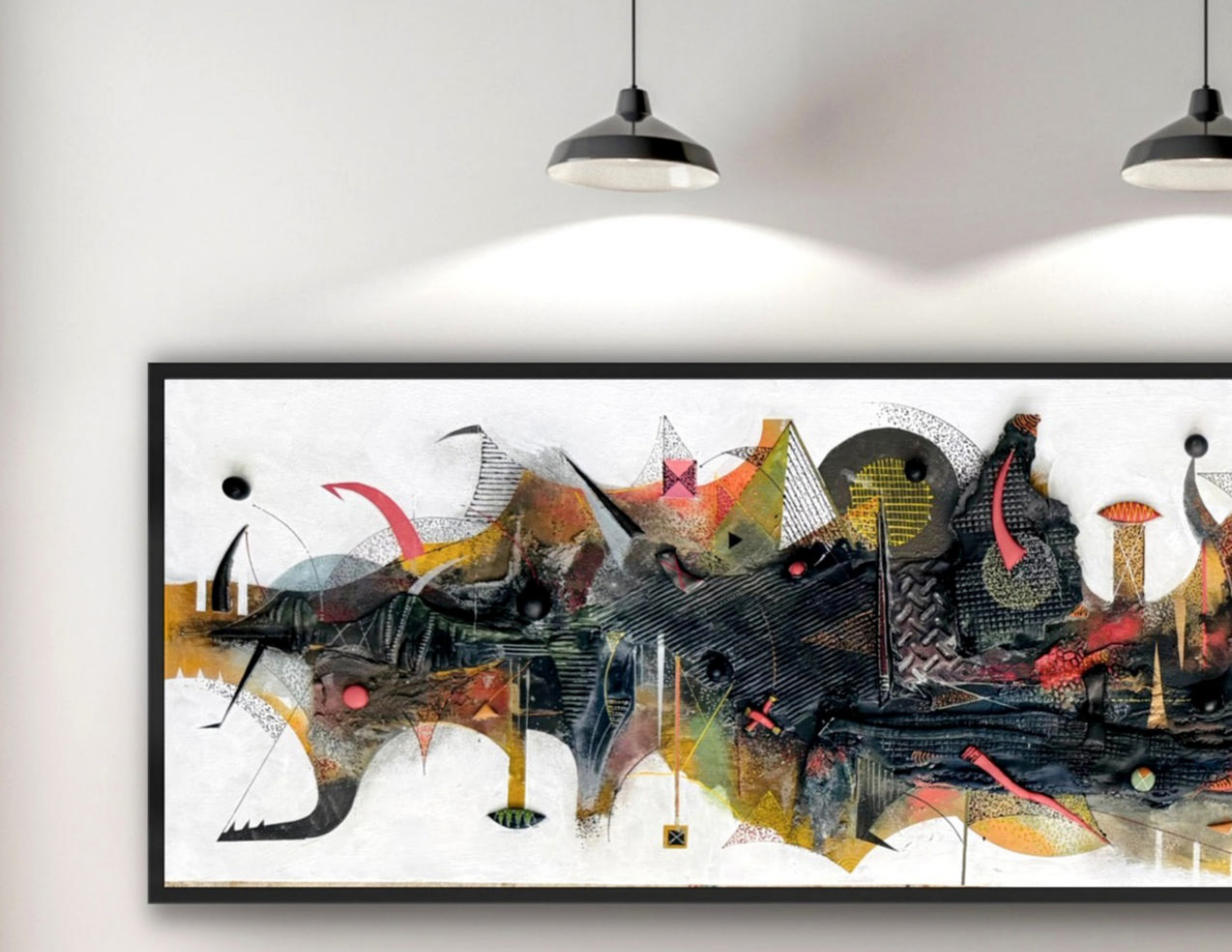
Creating enormous works of art that reflect biological processes at the cellular level constantly reminds me of how we are each changed through our personal journeys. We don't usually see what is happening in our bodies—our cells take care of their jobs automatically, invisible to us, and typically without drawing any attention. But looking closely and artistically at how our bodies work reveals the transformative nature of ordinary biology.

Jun Gueco Cruz was born in Angeles City, Philippines, and is currently based in Philadelphia, PA. He is a visual artist and a practicing healthcare provider who seeks to portray the science of life through massive depictions of cellular processes.

Cruz merges his spiritual walk with medical science into biomorphic forms of expression in his art. Influenced by his indigenous Kapampangan identity, he draws from cultural ideals such as "planting seeds" and "bringing life out of the soil." This theme was powerfully introduced in his first solo exhibit, Tanatanaman (1997), which paid homage to planting as a metaphor for the physiology of life. The shooting, spiky structures that characterize much of his work represent germinating seeds—what he calls "biomorphic," literally meaning "life transformation."



Flux ll (Detail)
Mixed media on wood panel
30.48 × 121.92 cm. 2025
Jun Gueco Cruz © All rights reserved.



TRANSFORMATION

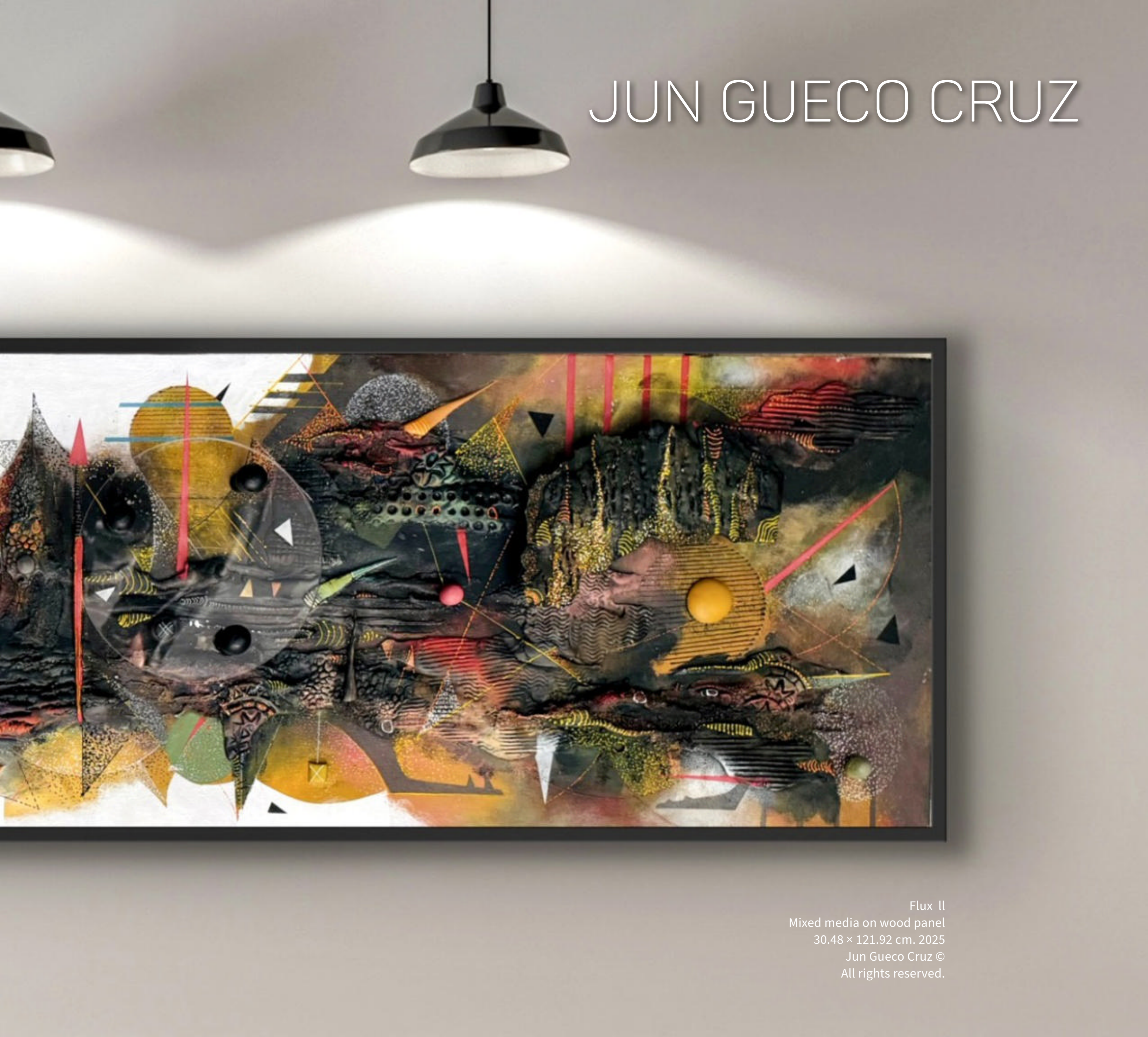
BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

Cruz's 2017 Imperishable Seed series clearly reflects this vision. Ultimately, Cruz seeks to show humanity's spirituality as it manifests in scientific realities.

Cruz has exhibited internationally in the United States, Asia, and Europe, including at the Florence Biennale (Italy), Miami Art Week, Tokyo Tower International Art Fair, Swissartexpo (Zurich), Insa Art Center (Seoul), and the Metropolitan Museum of Manila. He has received numerous prestigious honors in painting, sculpture, and mixed media, including the 2024 ArtPrize Art Seed Grant, the **GOLD LIST Award from Art Market Magazine**, the Top in Category Award in Mixed Media from the Circle Foundation for the Arts, and recognition from the Luxembourg Art Prize for high artistic achievement.

In 2025, he was officially selected for inclusion in the Artista Index, curated by ICM Gestora Cultural, in acknowledgment of his distinguished artistic career and continued contribution to the contemporary art scene. Also invited to present a solo exhibition at Palazzo Pisani-Revedin (Palazzo Rossini) during the 61st Venice Biennale, July 2026. Jun Gueco Cruz's captivating artwork not only

JUN GUECO CRUZ



Flux Ⅱ
Mixed media on wood panel
30.48 × 121.92 cm. 2025
Jun Gueco Cruz ©
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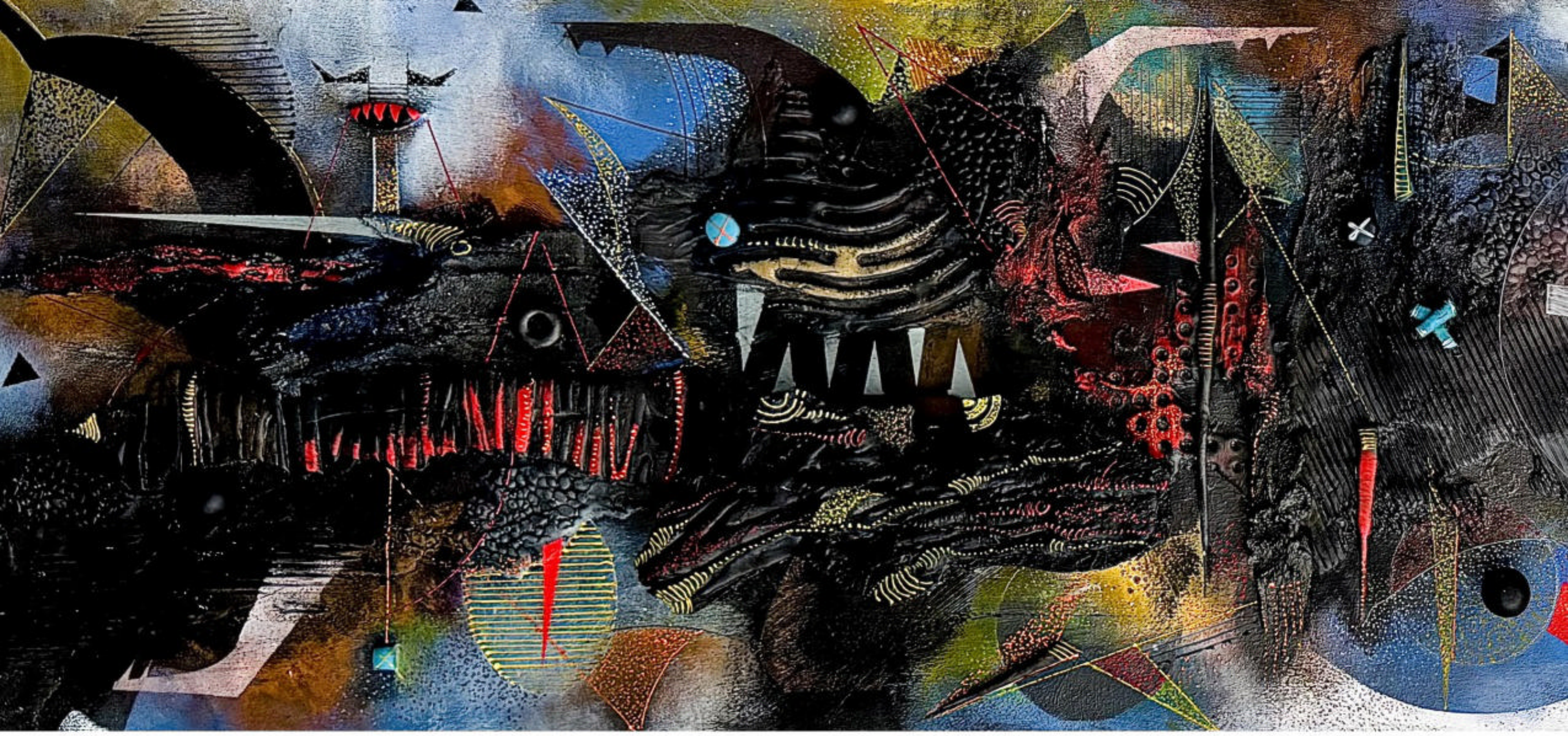
engages viewers but also bridges the gap between science and spirituality. His ability to transform complex biological processes into awe-inspiring visual representations reveals the profound beauty hidden within our own bodies.

FLUX

Flux explores the restless rhythm of human existence—the continual movement between joy and sorrow, gain and loss, creation and decay. We live within perpetual change, adapting to each new season until even wonder becomes familiar. Psychology names this phenomenon hedonic adaptation: our tendency to normalize both pleasure and pain, quietly drifting from awe back into the ordinary. This work invites the viewer to look beneath the surface—beyond form and material—into the quiet, unseen processes of becoming. Organic in its contours, Flux draws from the visual language of cellular and biomorphic structures—forms that echo the miracle of life itself.

Each curve and transition recalls the way humanity was fashioned: fearfully and wonderfully made, intricately woven with intention and divine design.



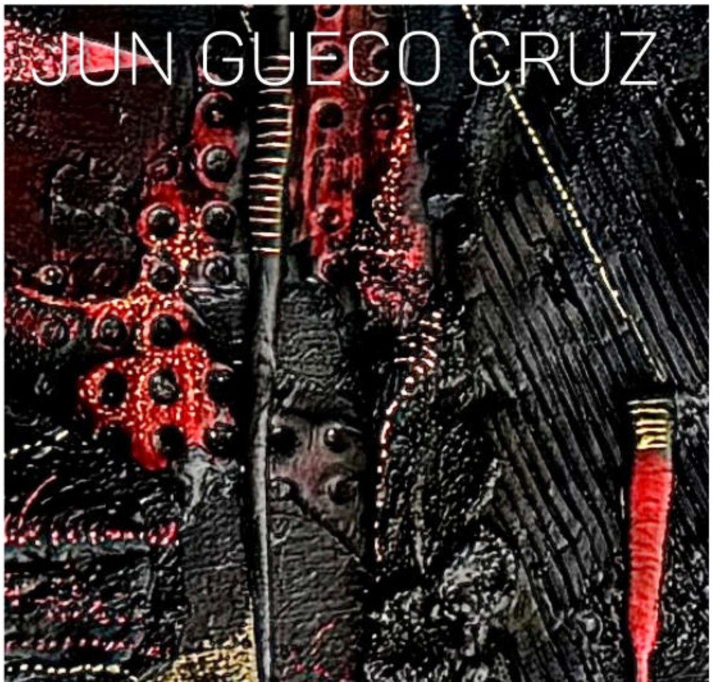
FLUX

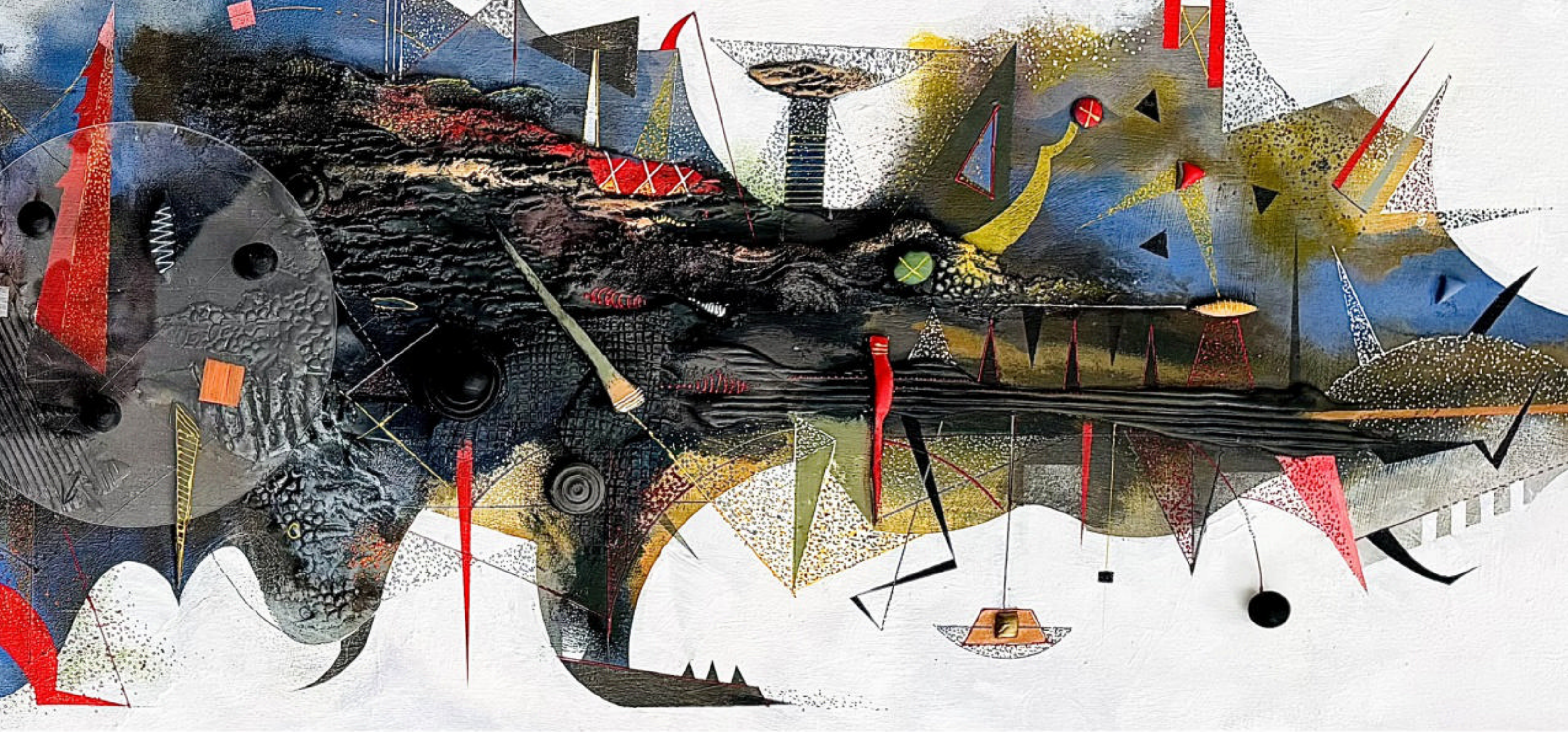
The cellular forms within the piece exist in a state of emergence. They shift, fracture, and renew, reflecting life planted in motion—where breaking is often a prerequisite for growth. Like a seed entering darkness before it meets the light, these forms embody the sacred rhythm of falling and rising again, of being continually shaped and refined by the Creator’s hands. What appears delayed or hidden is not abandoned, but actively forming beneath the surface. Plexiglass is intentionally used as a material that reveals rather than conceals. Its transparency allows light to pass through every layer, symbolizing unseen stages of growth and the grace that permeates them. As light moves through the work, it becomes a testament to divine presence—ever-present, sustaining, and precise—revealing that in every stage of becoming, it is God who holds, forms, and perfects. Amid this continual flux, there remains something unchanging: the divine breath that animates all life.

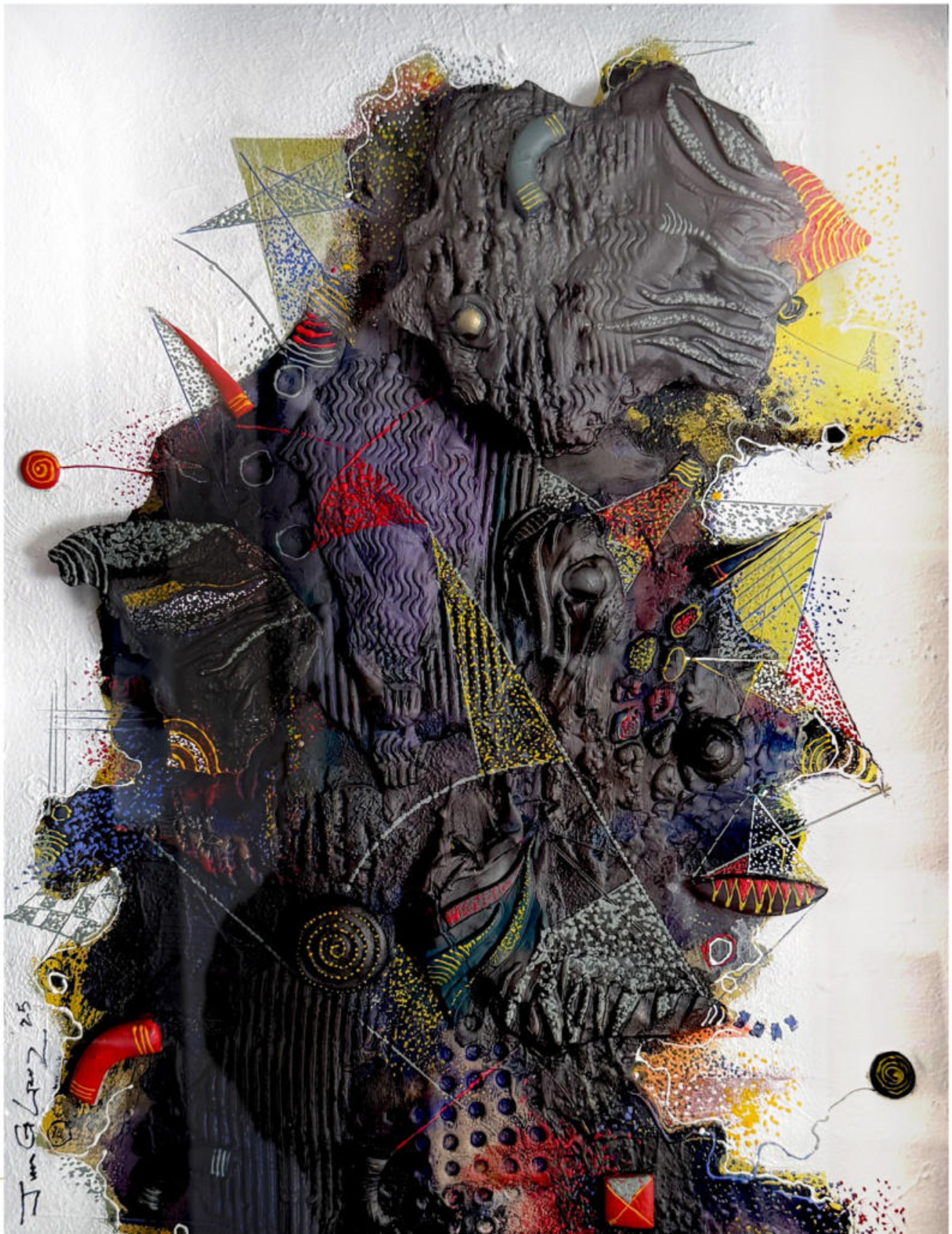
As Genesis 2:7 declares, **“Then the Lord God formed man of dust from the ground and breathed into his nostrils the breath of life; and man became a living soul.”**
The cellular structures in this work echo that sacred exchange—dust animated by breath, matter infused with meaning.

Flux asks a central question: in a world where everything transforms, what remains?
The answer is not found in the fleeting pulse of pleasure, success, or stability, but in purpose—in what endures beyond circumstance. The body adapts. Emotions ebb and flow. Yet the soul remembers its source, rooted in a promise that what is planted will bear fruit in its time.

This work is more than a reflection on change; it is a declaration of hope. Even in the unseen, even in the waiting, we are not buried—we are being formed. While all things shift, the life rooted in Christ abides forever.



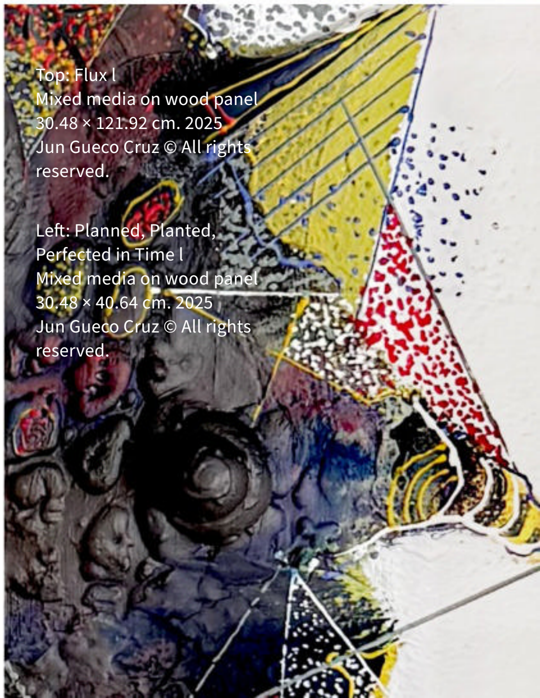




TRANSFORMATION

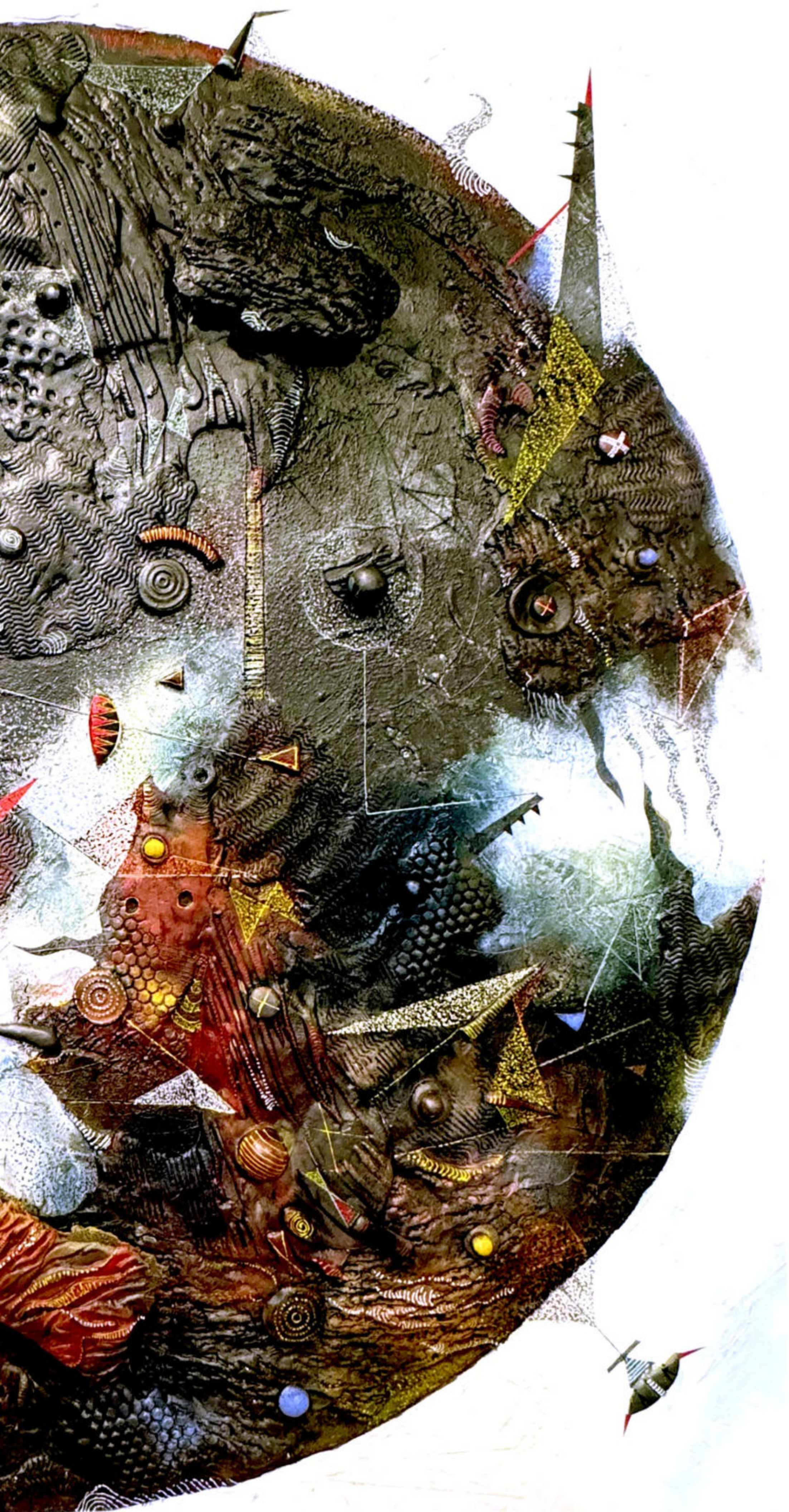
BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

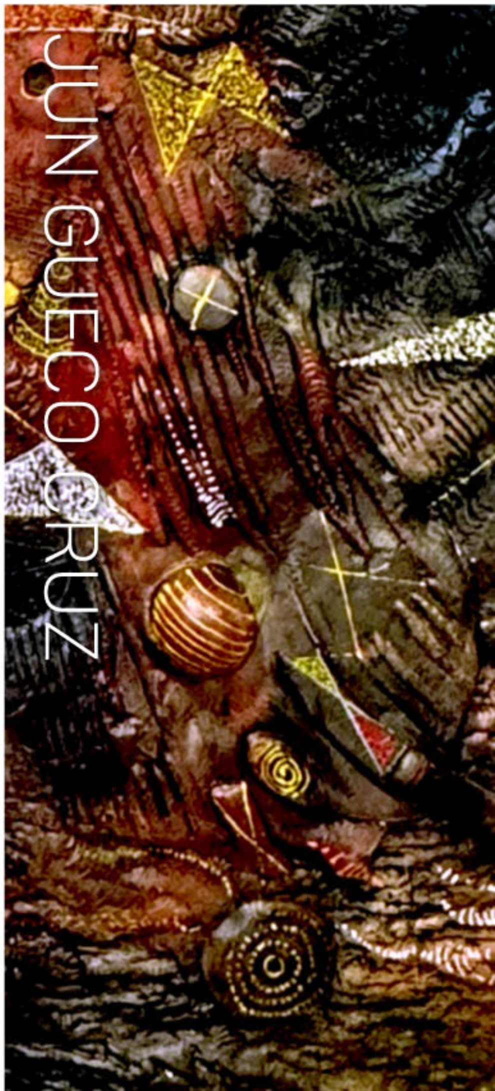
"THIS WORK IS MORE THAN A REFLECTION ON CHANGE; IT IS A DECLARATION OF HOPE. EVEN IN THE UNSEEN, EVEN IN THE WAITING, WE ARE NOT BURIED—WE ARE BEING FORMED."

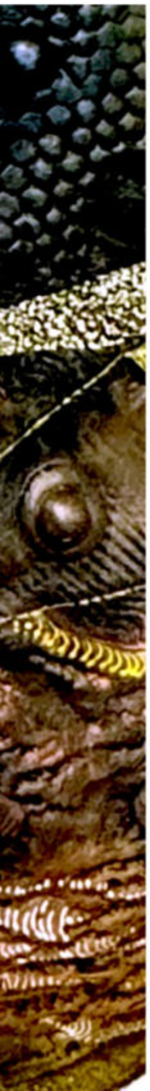


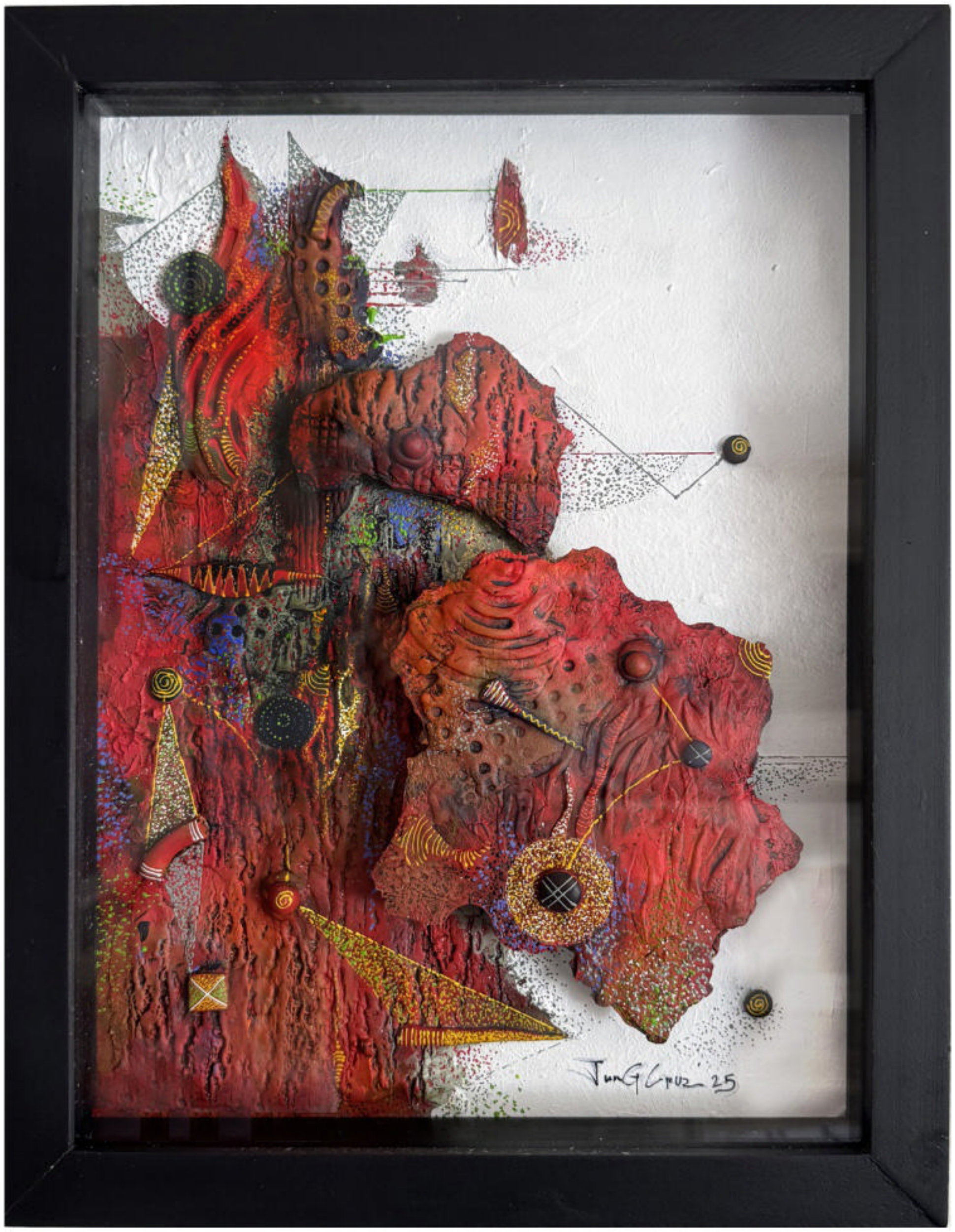
Top: Flux l
Mixed media on wood panel
30.48 × 121.92 cm. 2025
Jun Gueco Cruz © All rights reserved.

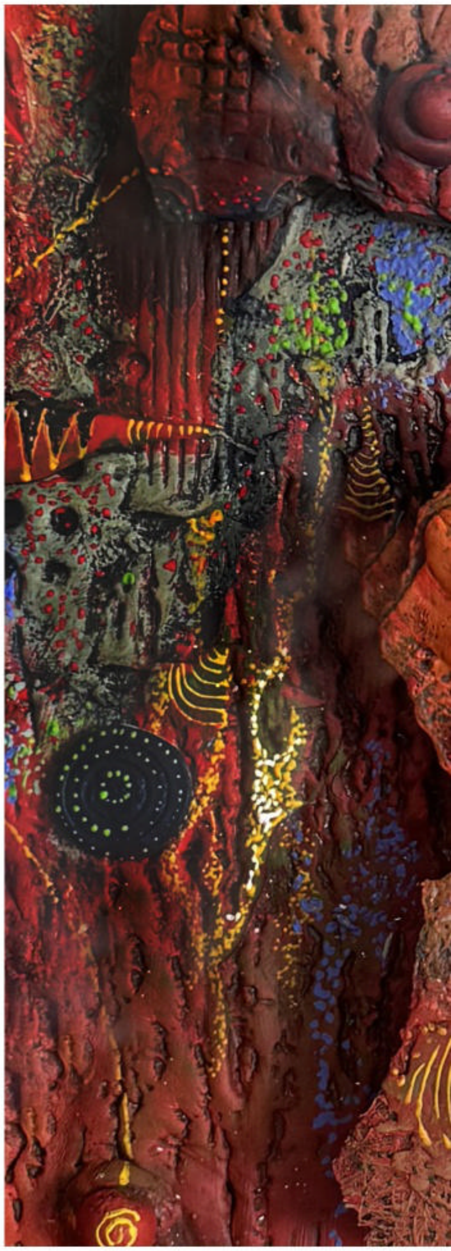
Left: Planned, Planted, Perfected in Time l
Mixed media on wood panel
30.48 × 40.64 cm. 2025
Jun Gueco Cruz © All rights reserved.




JUN GUECO CRUZ



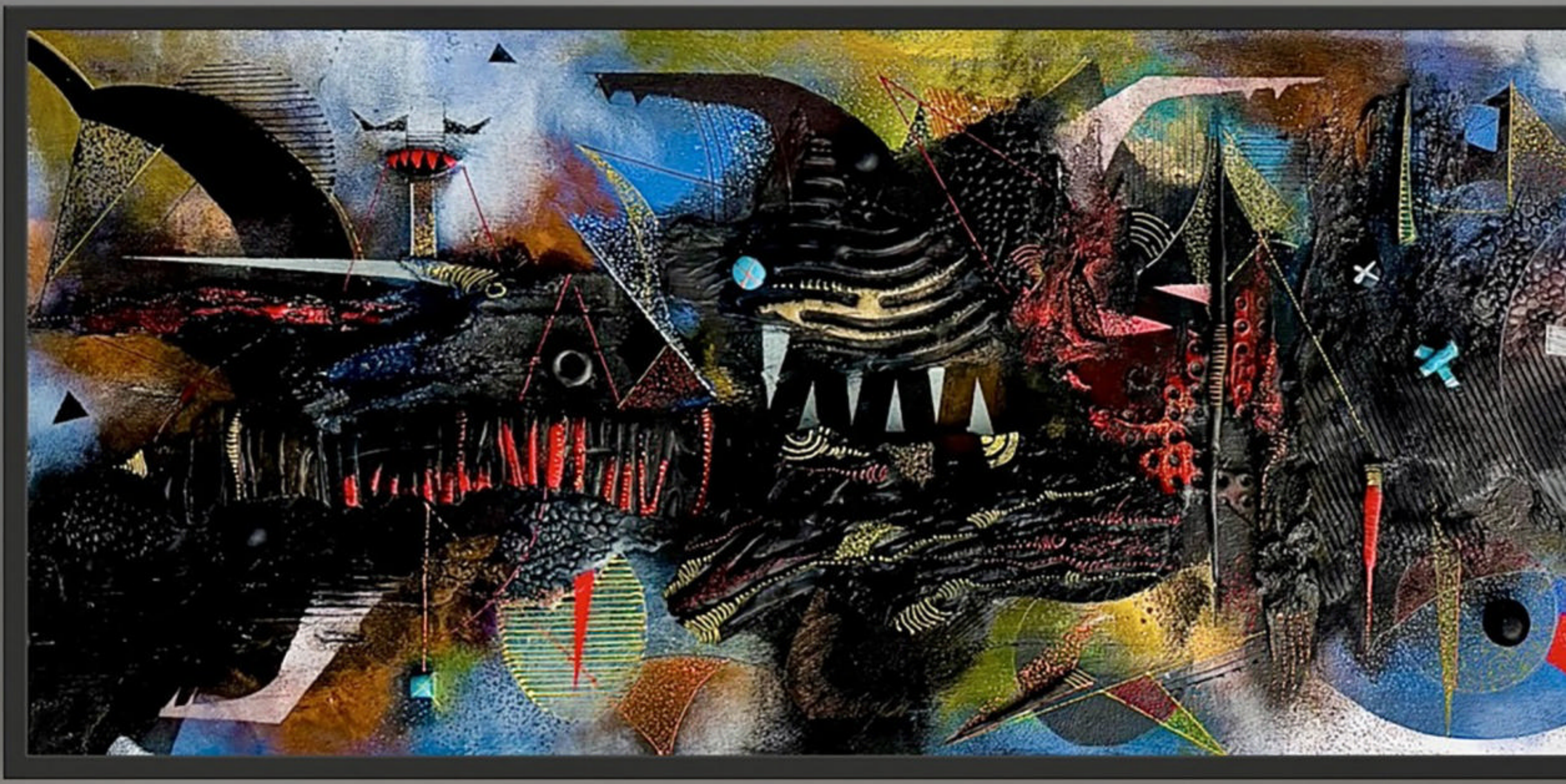




> "WE DON'T USUALLY SEE WHAT IS HAPPENING IN OUR BODIES—OUR CELLS TAKE CARE OF THEIR JOBS AUTOMATICALLY, INVISIBLE TO US, AND TYPICALLY WITHOUT DRAWING ANY ATTENTION. BUT LOOKING CLOSELY AND ARTISTICALLY AT HOW OUR BODIES WORK REVEALS THE TRANSFORMATIVE NATURE OF ORDINARY BIOLOGY."
>
> - JUN GUECO CRUZ

Left Page:
Work in progress
The Mustard Seed: Planned, Planted, Perfected in Time
2025
Jun Gueco Cruz © All rights reserved.

Top:
Planned,Planted,Perfected in Time ll
Mixed media on wood panel
30.48 × 40.64 cm
2025
Jun Gueco Cruz © All rights reserved.

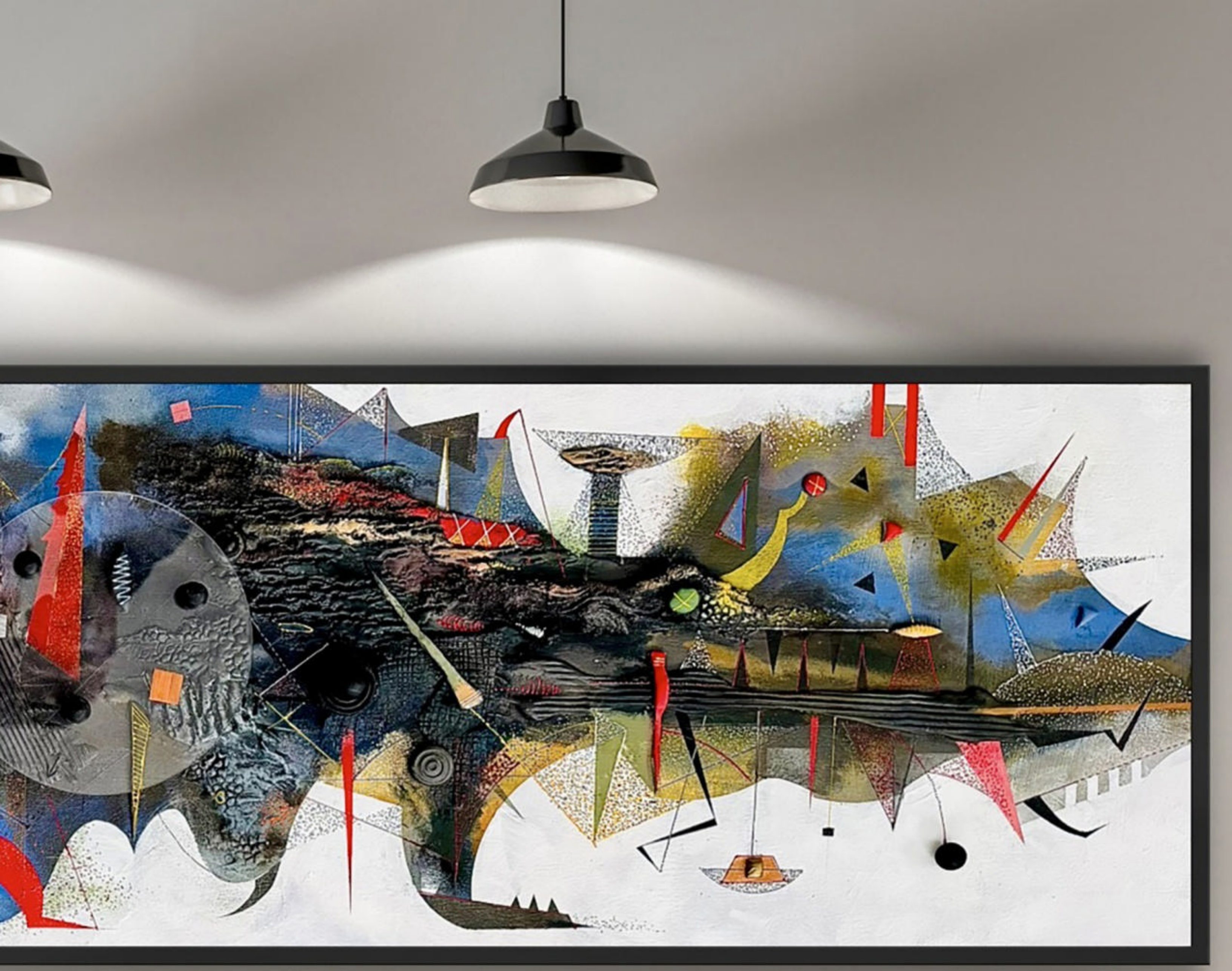


Flux I
Mixed media on wood panel
30.48 × 121.92 cm. 2025
Jun Gueco Cruz © All rights reserved.

JUN GUECO CRUZ'S CAPTIVATING ARTWORK NOT ONLY ENGAGES VIEWERS BUT ALSO BRIDGES THE GAP BETWEEN SCIENCE AND SPIRITUALITY. HIS ABILITY TO TRANSFORM COMPLEX BIOLOGICAL PROCESSES INTO AWE-INSPIRING VISUAL REPRESENTATIONS REVEALS THE PROFOUND BEAUTY HIDDEN WITHIN OUR OWN BODIES.

TRANSFORMATION

BIOLOGICAL PROCESSES AT THE CELLULAR LEVEL

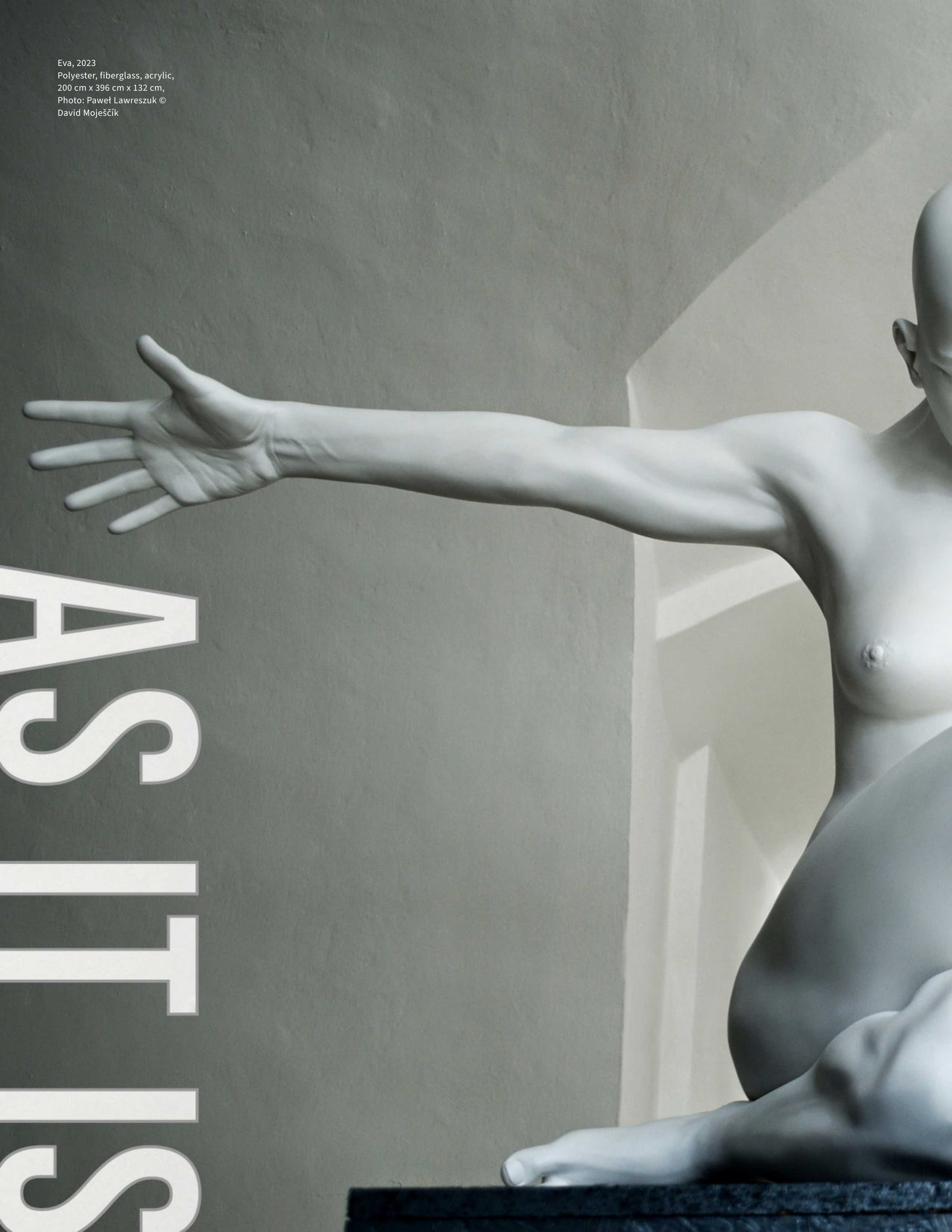


JUN GUECO CRUZ

GOLD LIST AWARD: ARTMARKETMAG.COM/JUN-GUECO-CRUZ-BRINGING-LIFE-OUT-OF-THE-SOIL/

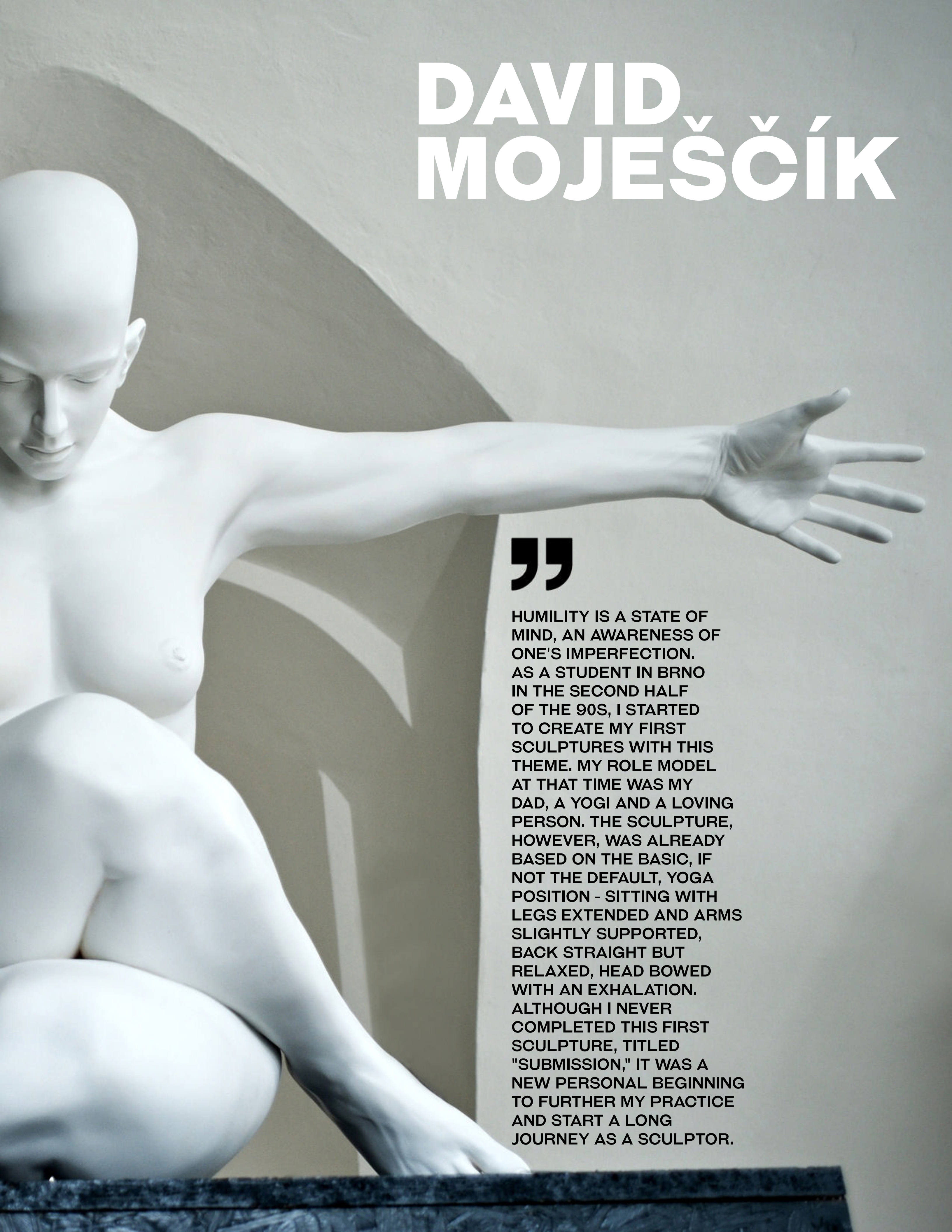
WEBSITE: JUNGUECOCRUZ.NET (COMING SOON)
FACEBOOK: @JUN.CRUZ.54
INSTAGRAM: @JUNCRUZ8917

AS IT IS

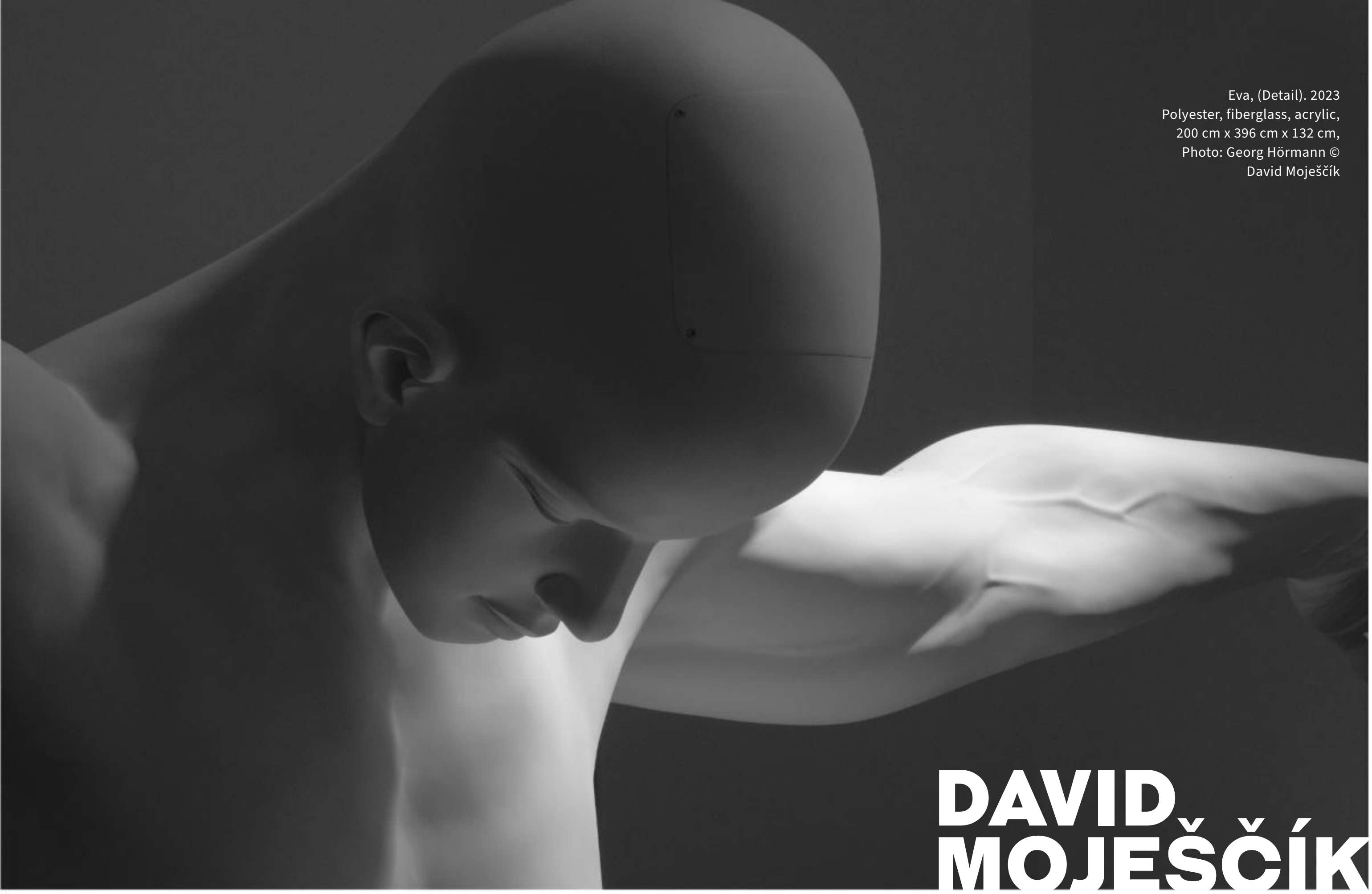


Eva, 2023
Polyester, fiberglass, acrylic,
200 cm x 396 cm x 132 cm,
Photo: Paweł Lawreszuk ©
David Moješčík

DAVID MOJEŠČÍK



> HUMILITY IS A STATE OF MIND, AN AWARENESS OF ONE'S IMPERFECTION. AS A STUDENT IN BRNO IN THE SECOND HALF OF THE 90S, I STARTED TO CREATE MY FIRST SCULPTURES WITH THIS THEME. MY ROLE MODEL AT THAT TIME WAS MY DAD, A YOGI AND A LOVING PERSON. THE SCULPTURE, HOWEVER, WAS ALREADY BASED ON THE BASIC, IF NOT THE DEFAULT, YOGA POSITION - SITTING WITH LEGS EXTENDED AND ARMS SLIGHTLY SUPPORTED, BACK STRAIGHT BUT RELAXED, HEAD BOWED WITH AN EXHALATION. ALTHOUGH I NEVER COMPLETED THIS FIRST SCULPTURE, TITLED "SUBMISSION," IT WAS A NEW PERSONAL BEGINNING TO FURTHER MY PRACTICE AND START A LONG JOURNEY AS A SCULPTOR.



Eva, (Detail). 2023
Polyester, fiberglass, acrylic,
200 cm x 396 cm x 132 cm,
Photo: Georg Hörmann ©
David Moješčík

DAVID MOJEŠČÍK

ARTWORK: HUMILITY

Humility is a state of mind, an awareness of one's imperfection. As a student in Brno in the second half of the 90s, I started to create my first sculptures with this theme. My role model at that time was my dad, a yogi and a loving person. The sculpture, however, was already based on the basic, if not the default, yoga position - sitting with legs extended and arms slightly supported, back straight but relaxed, head bowed with an exhalation. Although I never completed this first sculpture, titled "Submission," it was a new personal beginning to further my practice and start a long journey as a sculptor.

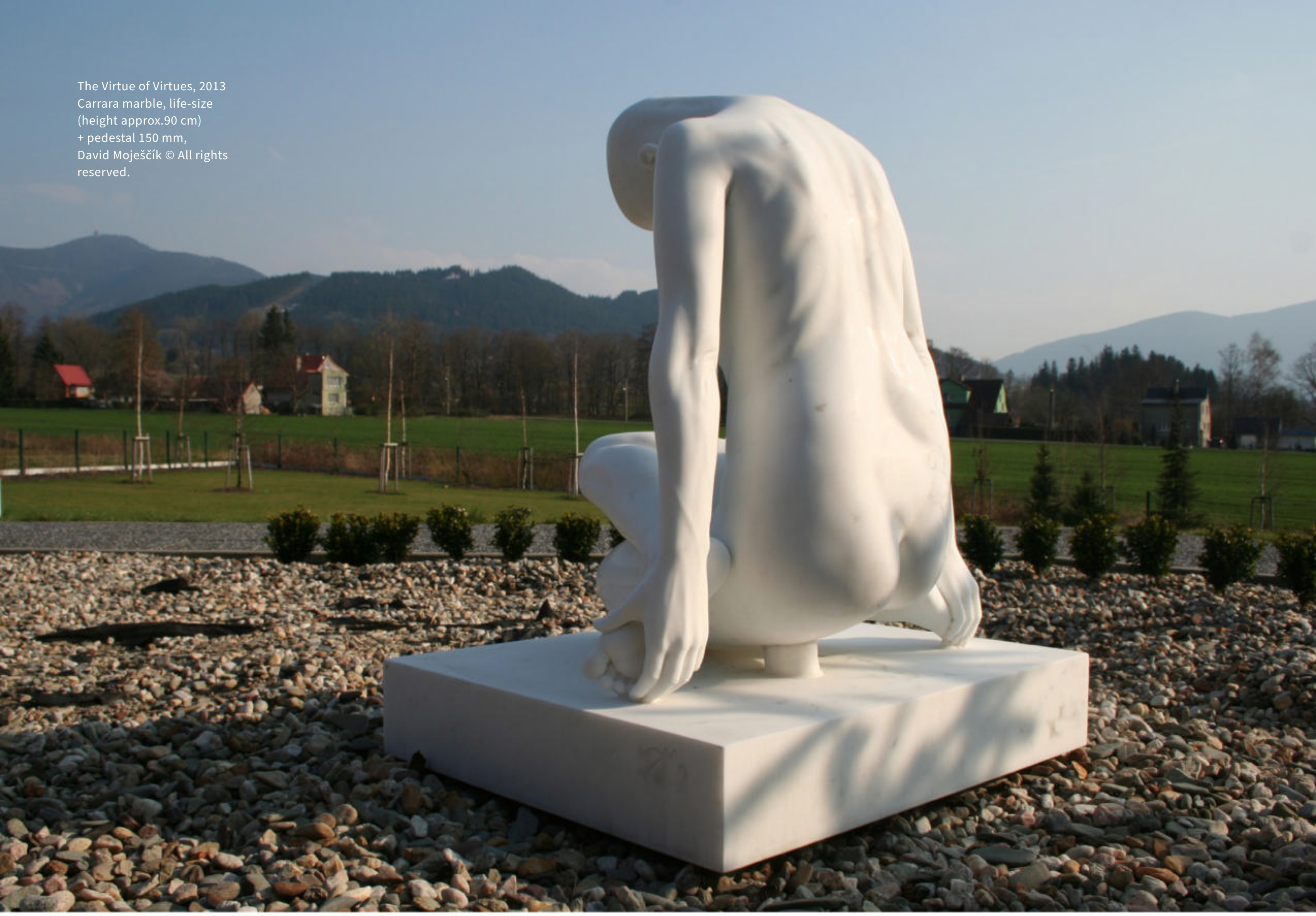
Seven years later (in 2005), I returned to the subject. Little did I know that by a strange coincidence, perhaps fate, it would take another seven years to complete the sculpture, which was a continuous work until 2012. It took so long to create the sculpture because it was accidentally destroyed twice (through someone else's fault).

On my third attempt to sculpt the statue in clay, I began to think about realizing this statue in stone. This realization finally happened thanks to a private investor (realization in marble in 2013).

The whole process of work taught me patience and humility, which is why I finally gave this work the title Virtue of Virtues (St. Thomas Aquinas considered humility a virtue of virtues).

The Virtue of Virtues, as I called this sculpture, is a life-size figure. The statue is based on a yoga posture called Gomukha Asana, or cow pose - sometimes called the woman's pose. It is a modified version of a gently floating figure that rests on three points - the knee of the left leg and the little toes of both feet.

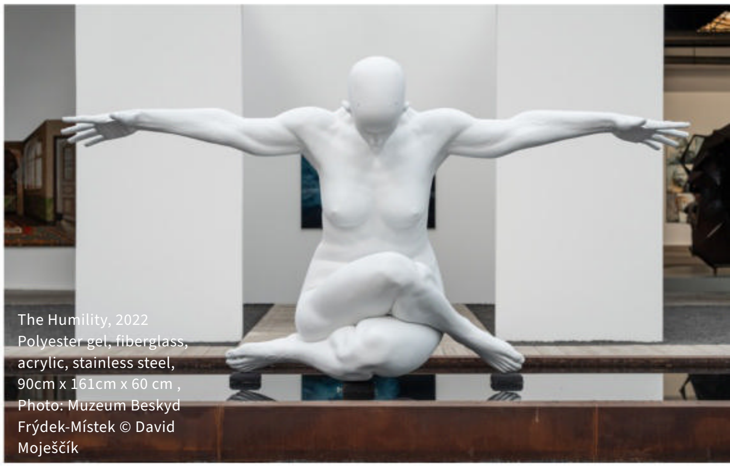
A few years later (2017), I created a small sculpture, Messenger, which further developed the above composition (based on the yogic "cow" position). This small sculpture was followed by a large-scale project to realize a huge version of it. The



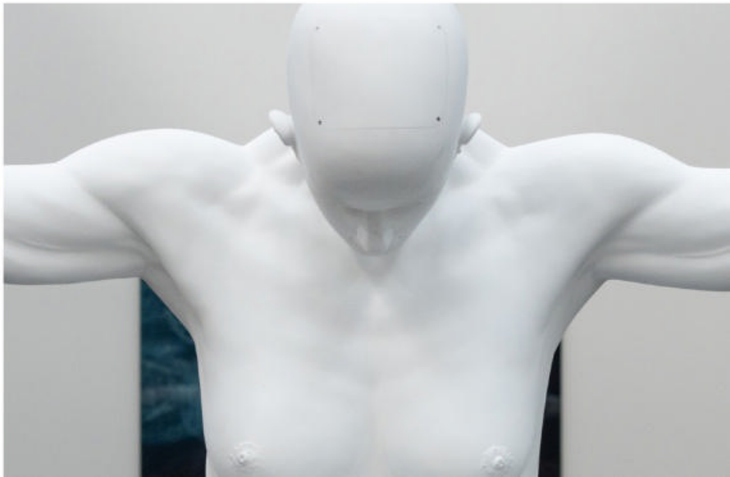
The Virtue of Virtues, 2013
Carrara marble, life-size
(height approx.90 cm)
+ pedestal 150 mm,
David Moješčík © All rights
reserved.

project was carried out with a team of other collaborators (architects, designers, structural engineers, founders), but unfortunately, the investor stopped the whole project a week before it was due to start.

In 2021, I was approached by the director of the Rehabilitation Centre in Čeladná in the Beskydy Mountains to create a sculpture for their spa park. He was very interested in the composition of the earlier project. I got rid of the "unnecessary" wings, which I replaced by cutting out the hands. However, during the creative process and the events of 2022, I began to conceive of the sculpture in a more symbolic way. From the original study of "Humility," the whole project went through a genesis to Eve's "biblical" theme. Eve, co - would be the progenitor of humanity, who was not born of a woman. In humility, she accepts with open arms the predestination of her inevitable destiny. She hovers as if above the earth, and by means of a hidden point of contact on the calf of her left leg, she creates a shadow.



The Humility, 2022
Polyester gel, fiberglass,
acrylic, stainless steel,
90cm x 161cm x 60 cm ,
Photo: Muzeum Beskyd
Frýdek-Místek © David
Moješčík



DAVID MOJEŠČÍK

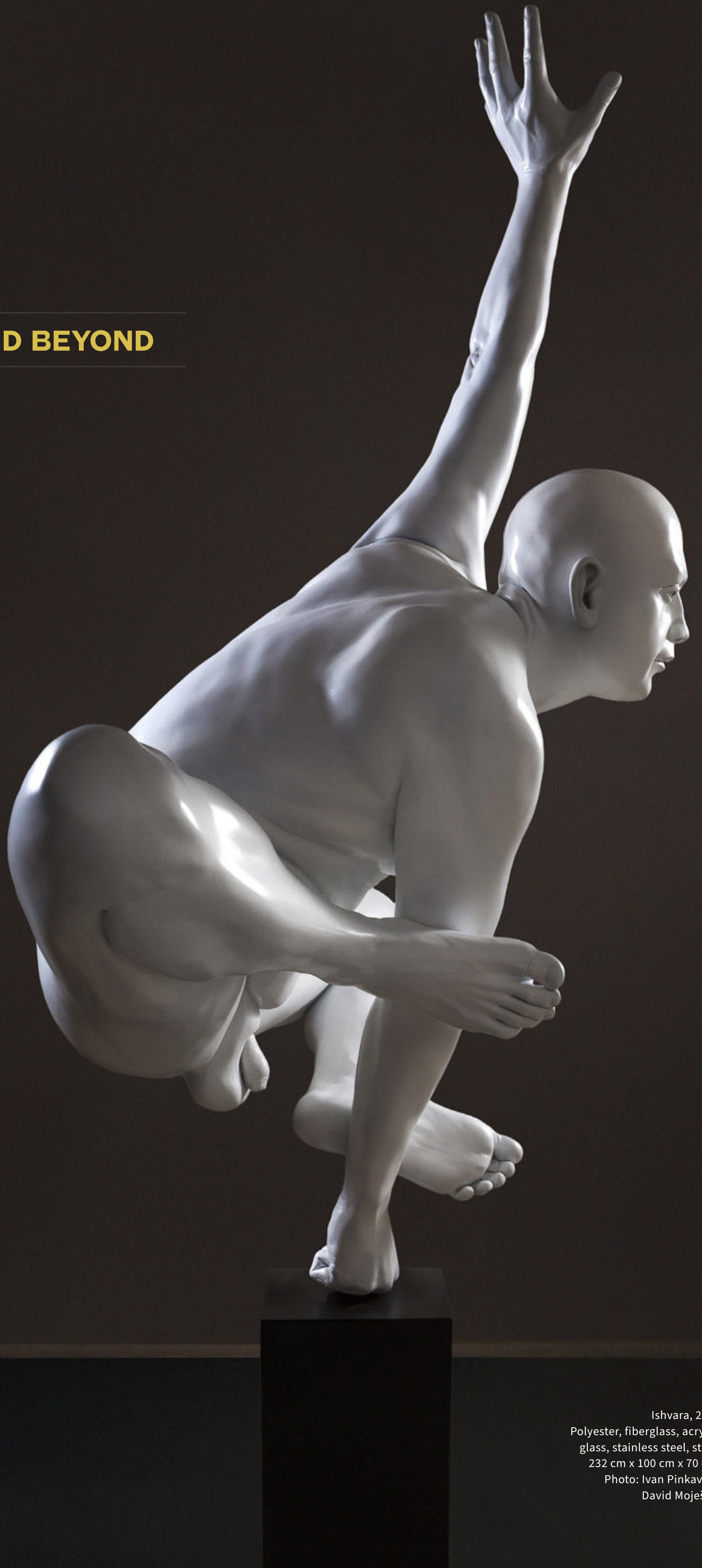
ARTWORK: ISHVARA AND BEYOND

Ishvara is a male figure, and in ancient Indian philosophy, it is the God of all gods. With the sculpture, I opened the "male" theme (until then, I had been depicting mainly female figures). A figurative composition that shows a male figure rising to the heavens but simultaneously bumping his right hand symbolically into a steel base (the symbolism of the earth - iron). It remains up to the viewer whether he wants to perceive the motif as one of creation or destruction. The inspiration for the composition is both in the actual yoga position and in the work of William Blake ("In the olden days").

The apparent purity of the forms refers partly to 19th-century classicism but also to later work, especially in Germany in the 1930s-40s or in other 20th-century dictatorships. A black version of the sculpture is in preparation. However, everything should be taken with a certain amount of exaggeration and irony. I would like to realize the statue in larger-than-life size sometime in the future.

I am currently working on another similar composition. Again, it is a male figure.

Again, it is an ironic look at the traditional view of man - man - as God and ruler. However, the composition will already completely deny the natural anatomy and will dynamically spiral away from the viewer.



Ishvara, 2020
Polyester, fiberglass, acrylic, glass, stainless steel, steel, 232 cm x 100 cm x 70 cm,
Photo: Ivan Pinkava © David Moješčík

David Mojescik at the studio
© All rights reserved.

DAVID MOJEŠČÍK

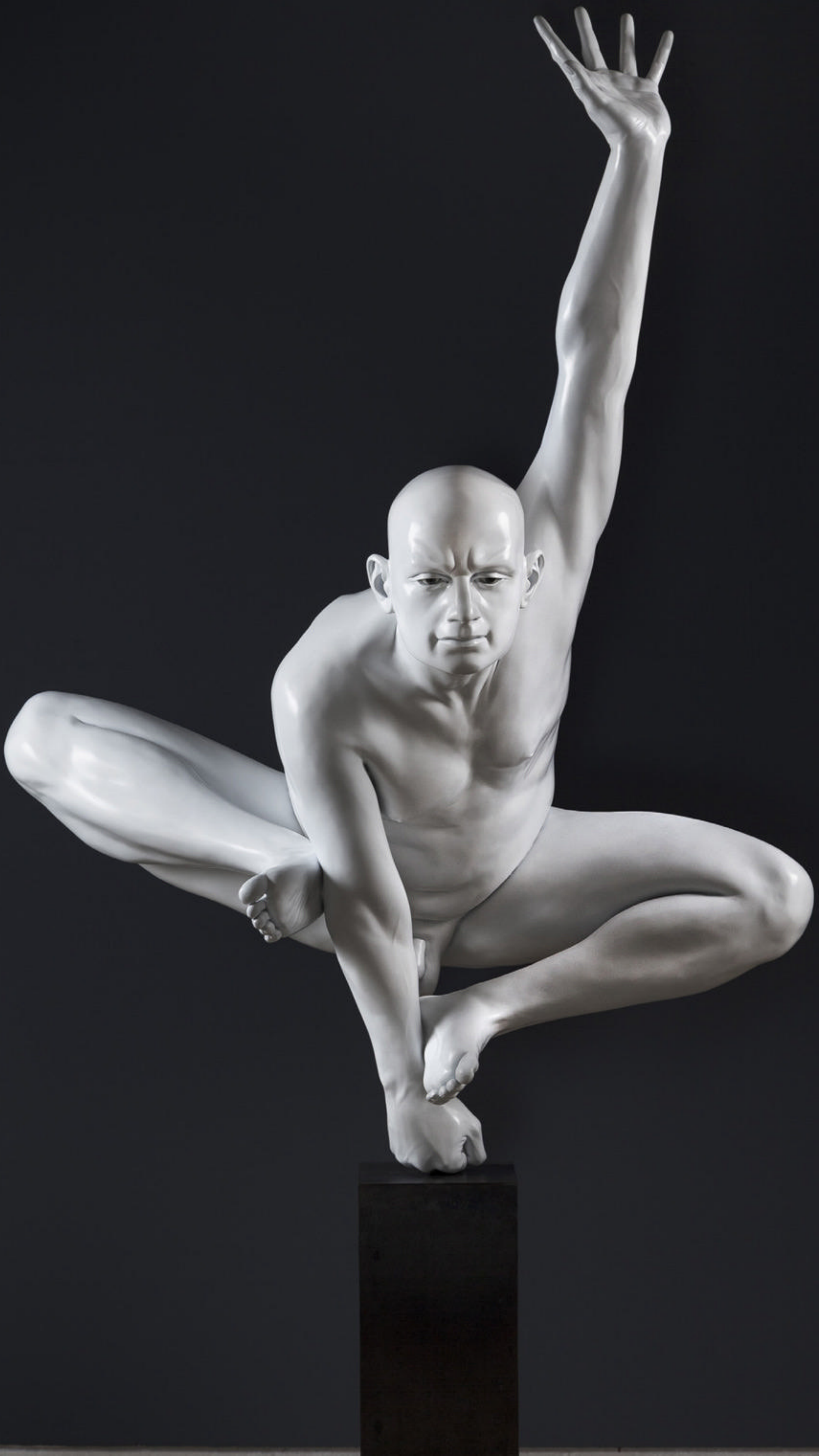
AS IT IS

BY PAVEL NETOPIL (1958 - 2023)
PRAGUE, JANUARY 2020

David Moješčík has created an extensive collection of sculptures. Today, he is part of a middle-aged generation of Czech sculptors and is famous for his creations in several public spaces in Ostrava that became a focus of anger from the public and controversy among experts…
Moješčík is one of the few contemporary sculptors who is not connected to academia and is therefore not supported by academic institutions. In this challenging time, when art is usually supported by money from grants, it's almost impossible to get assistance without the help of the institutions. Instead, Moješčík chose his own path, and so, like a romantic adventurer, he is still doing only what he is best at figure sculpting.

Moješčík's sculptures have two main influences, separated by place and time: East Buddhist spiritualism and the romanticizing simulacrum of the former bourgeois fin de sieçle cultures. His work frequently mixes real life with fairytale worlds, as is often seen in contemporary literature and fantasy video games.

In the 80s, art historian and essayist Josef Kroutvor compares similar events in a river delta [1] where various formal ideas, their shapes, and powers are mixed until they disappear, then they reappear from depths and fall back to oblivion or appear in sub-rivers or a blind arm… etc. It's generally true that ideas can be buried to choose the correct one later. I remember when Moješčík studied at the Faculty of Fine Arts at the Brno University of Technology, his unusual but sophisticated figures were fascinating.



Ishvara, polyester, 2020
Fiberglass, acrylic, glass,
stainless steel, steel,
232 cm x 100 cm x 70 cm,
Photo: Ivan Pinkava ©
David Moješčík

If I understood correctly, Moješčík's work was not just about the realistic study of a model but about capturing some ideal model: a "body created from bodies" with parts of models used to create one perfect model.

At that time, Moješčík's sculptures had unusual poses, with their final appearance fitting perfectly into the scene as a whole, in the norms of classic sculpting and ideal composition of inner and outer (until recently only young women) "naked" beauty.

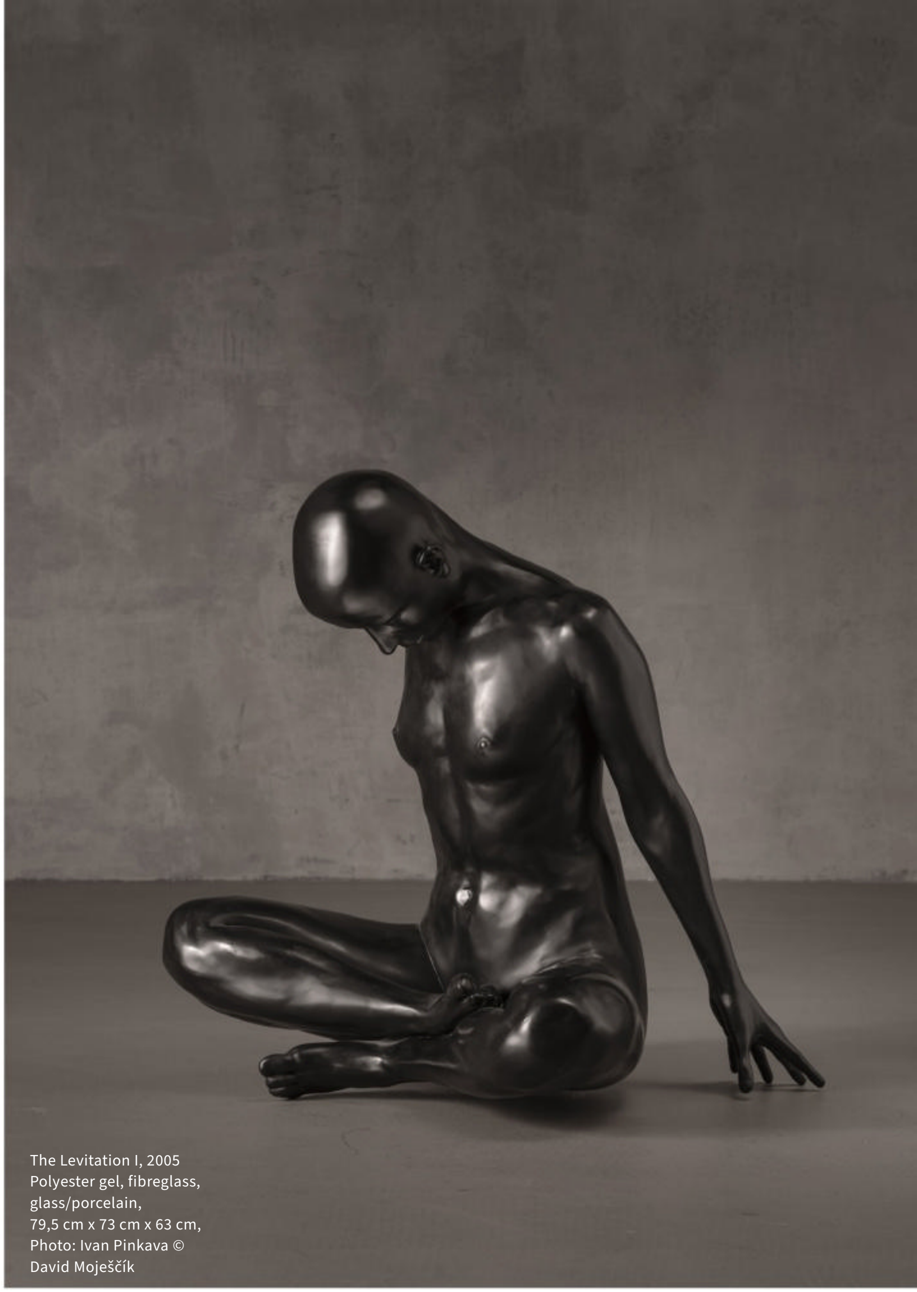
Moješčík's nude figures are, from a modeling point of view, perfect. Perhaps because of that, they can appear a little unnatural to the viewer. However, they certainly are expressive, like they were sent to us from another world! The impression of internal intervention accompanies the sense of a non-violent yet powerfully expansive moment like after a deep exhaled breath, a sudden inhale must occur!

The best example of this is Moješčík's Levitation sculpture, where a woman is in a meditating yoga pose and is somehow balancing only on three points: a little toe and one finger in each hand. As a result of the formal base and center of gravity being lifted up, the model must be supported by a mesh composed of energetically living contour lines of the figure, as if it's rotating through the sculpture from inside out and also around the center. Very interesting and with a feeling of being in motion is, for now, the latest of Moješčík's figures: a life-size man with his upper body overlapping his center of gravity as he reaches expressively above a cross created by his legs, centralized on the sex organ.

After so many years of creating figures of women, this latest creation is a man: the non-dual God, Ishvara (2019-2020), portrayed in a difficult yoga pose [2].

In Hindu philosophy, Ishvara is monastically presented as a self-centered, independent, confession-less eternal God, Supreme Lord of the World.

NOTIFICATIONS - LITERATURE:
1. Kroutvor, Josef. Hlava Medusy. Jazzpetit č. 29, s. 143-144.
2. Father, Ing. Miloslav Moješčík (1947-2009), was a yoga instructor (Yoga in daily life) with a worldwide certificate.

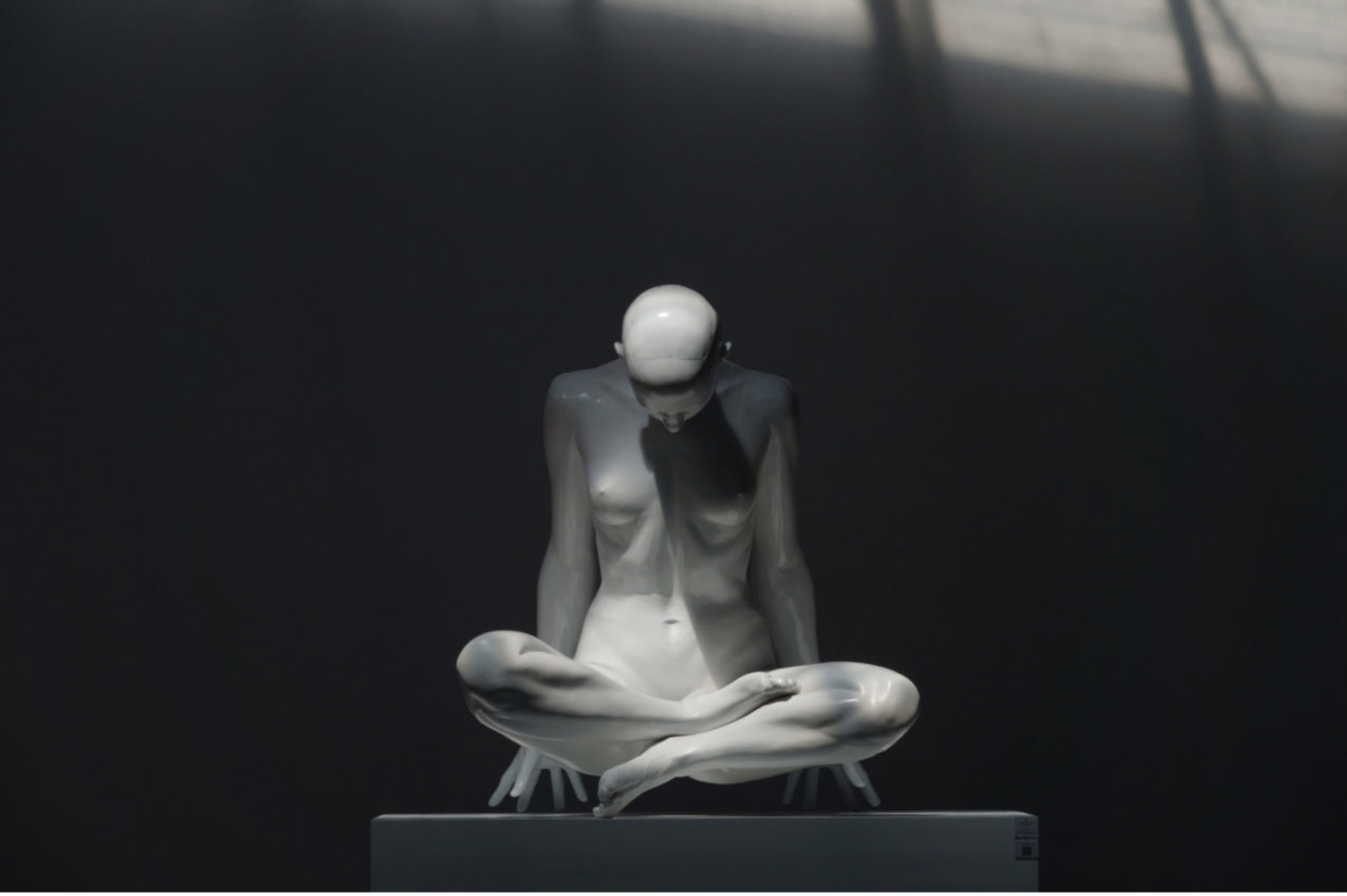


The Levitation I, 2005
Polyester gel, fibreglass, glass/porcelain,
79,5 cm x 73 cm x 63 cm,
Photo: Ivan Pinkava © David Moješčík

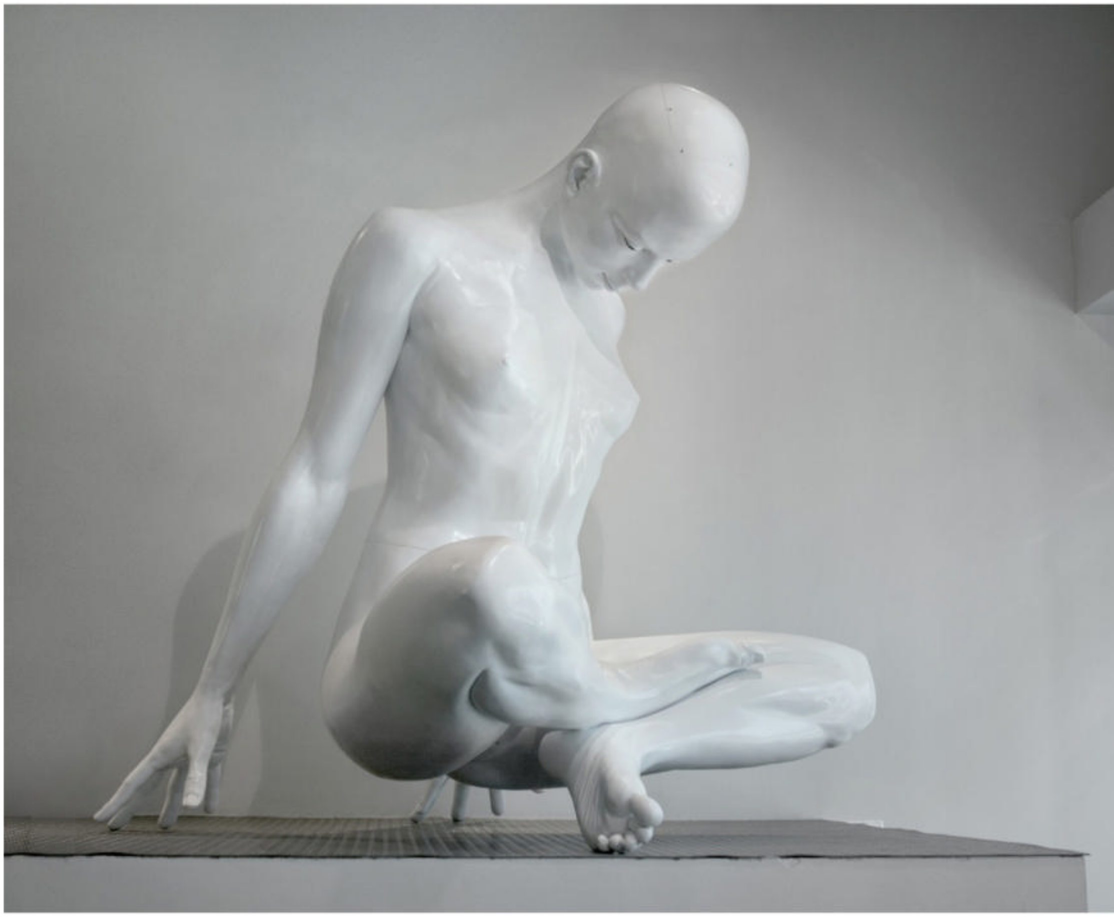
ARTWORK: LEVITATION

Levitation - A woman in a yoga lotus position is creatively shifted into an altered composition, creating the impression of floating (levitation) by touching the ground only at a few points—the little toe and a few fingers of the left and right hand. Below the figure, there is an open space into which one can peer.

I created the first version of the sculpture in 2004-2005. I continued to shape and vary the composition. The original composition expresses relaxation and, above all, reconciliation by bowing the head. Later, I directed the face of the sculpture upwards and replaced the expression of reconciliation with a new expression of hope and determination. In almost all versions of this sculpture I insert new "eyes" made of different materials into the eye sockets.



In the large variant, these eyes can also be replaced. The large - two-meter variant of the sculpture called "Levitation III" is a completely reworked model of the bronze sculpture "Levitation 2010", which I created in 2010 for Dr. Braun Square in Ostrava-Svinov (realization resulting from the victory in the public sculpture competition in 2009).



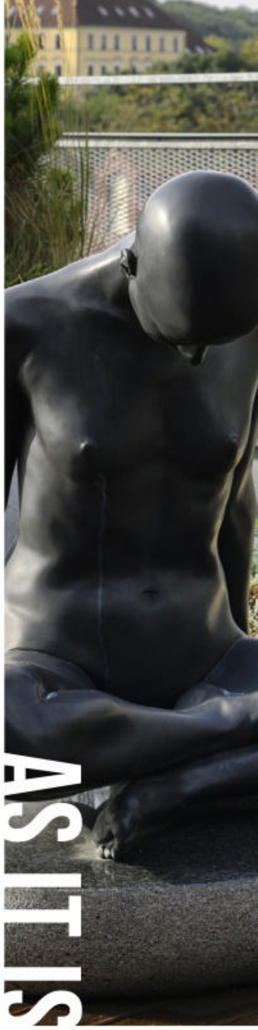
Top: The Levitation III, 2009
Polyester, steel, acrylic and oil paint,
200 cm x 190 cm x 200 cm,
Photo: Georg Hörmann © David Moješčík

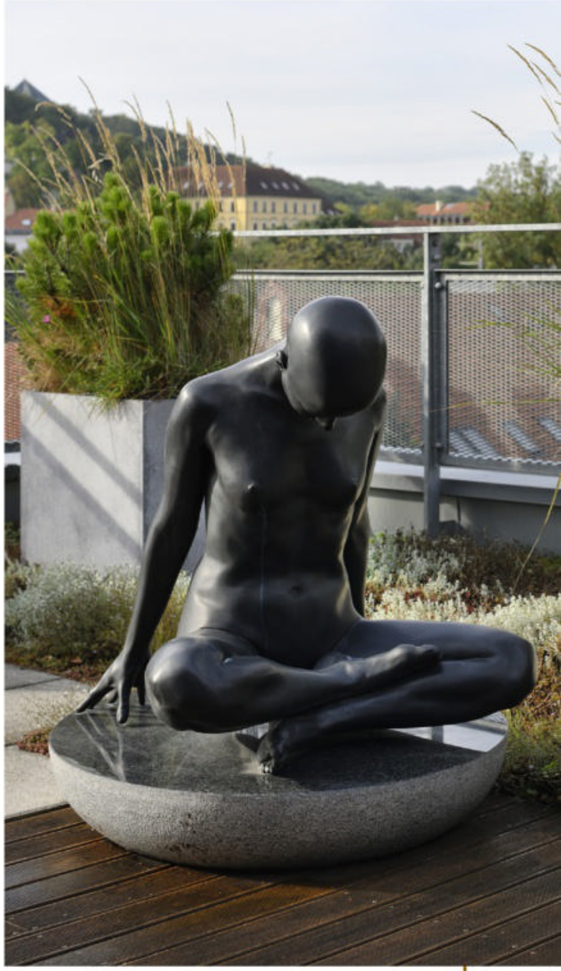
Right: The Levitation III, 2009
Polyester, steel, acrylic and oil paint,
200 cm x 190 cm x 200 cm,
Photo: Kristýna Štuková © David Moješčík

DAVID MOJEŠČÍK

AS IT IS

Top: David Mojescik at the studio © All rights reserved.





The Levitation I, 2005
Polyester gel, fiberglass, glass/porcelain,
79,5 cm x 73 cm x 63 cm,
Photo: Ondřej Polák © David Moješčík

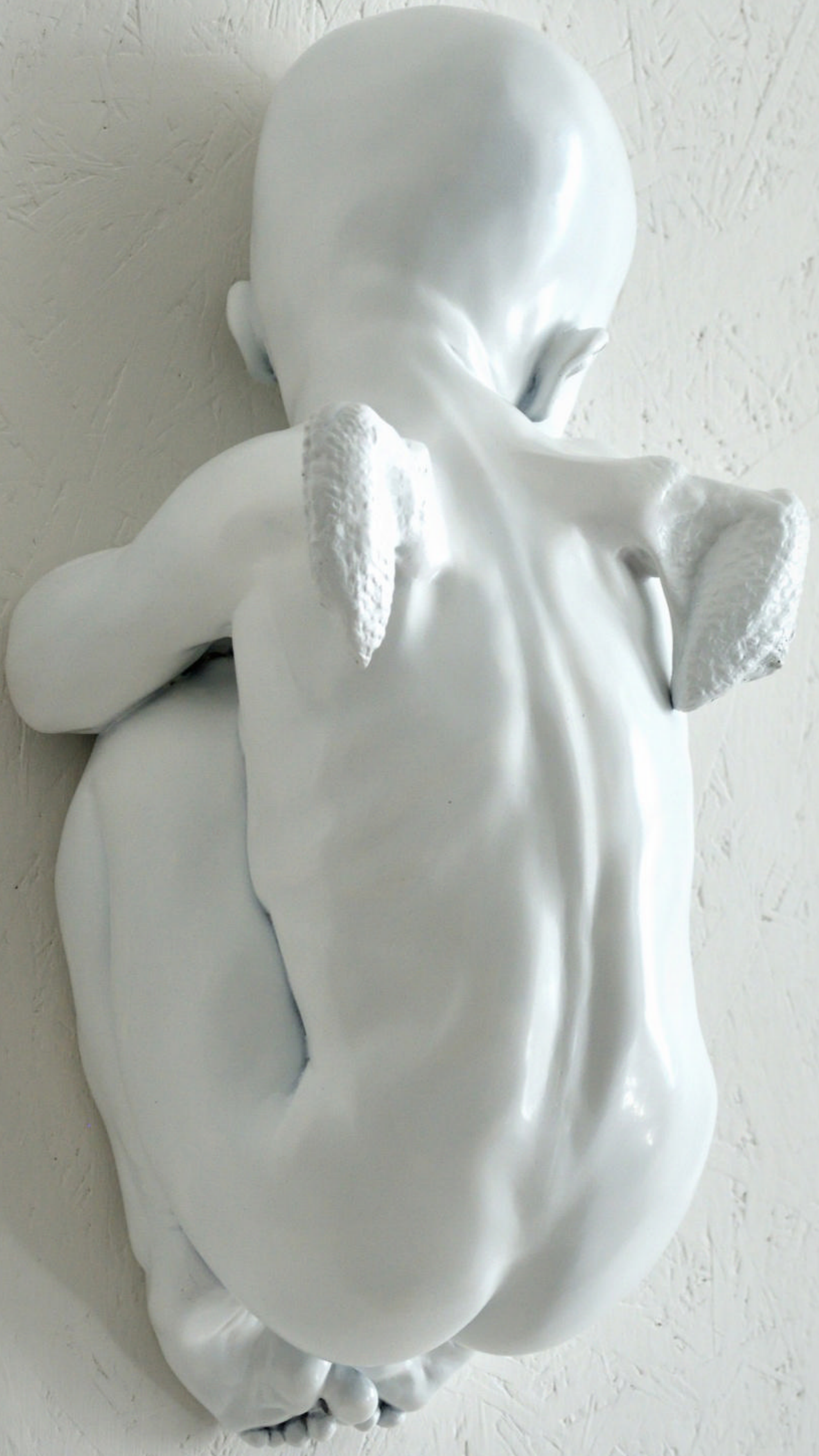
In my work, I am interested in figurative and figurative sculpture. Materially, I take full advantage of plastics, which allow me to vary my sculptures in many different positions, positions, and poses. However, the material (in its essence) was not binding to me during creation. From the beginning, I have liked to model using clay. Sometimes, I work with the computer, but everything goes towards working with the material by hand. Depending on the sculpture's placement, I work with spatial composition, wider relationships, and the material in its final form.

Although I research and use the latest technologies, I always try to follow the classic lines of creation and give the sculptures a touch of the human hand.
My work focuses primarily on the human body, especially the female figure. I find inspiration not only in yoga philosophy but also in Egyptian and ancient philosophy and in the sculpture of European classicism. I am fascinated by the art and symbolism of the 19th century.

These sources show my fascination with the closed, smooth, polished form. I touch on realism, but it's not about hyperrealism per se. Rather, it's just a means of expression for me. What affects me most about yoga is the idea of non-violence and human-centeredness.

"During creation, I gradually rid the sculpture of all non-essentials. Also, from this philosophy comes the concept of non-attachment, or rather detachment, which can create a certain tension - whether between the work and the space or between the work and the viewer.
In addition to the mentioned free figurative work, I am interested in so-called public art - more precisely, sculptural work in public space and also sculptural portraiture. Even in these subjects, I use my own approach and handwriting, but I often like to work with hidden symbols or with a greater or lesser degree of irony and exaggeration. Many of these works are only in the form of projects and visualizations, some of which I realized - either independently or in collaboration with other artists and architects."

- David Moješčík



Little Angel V (Essentia), 2024
Polyester gel, fiberglass,
acrylic,
57 cm x 22 cm x 25 cm,
Photo: Muzeum Beskyd
Frýdek-Místek ©
David Moješčík

AS IT IS

DAVID MOJEŠČÍK

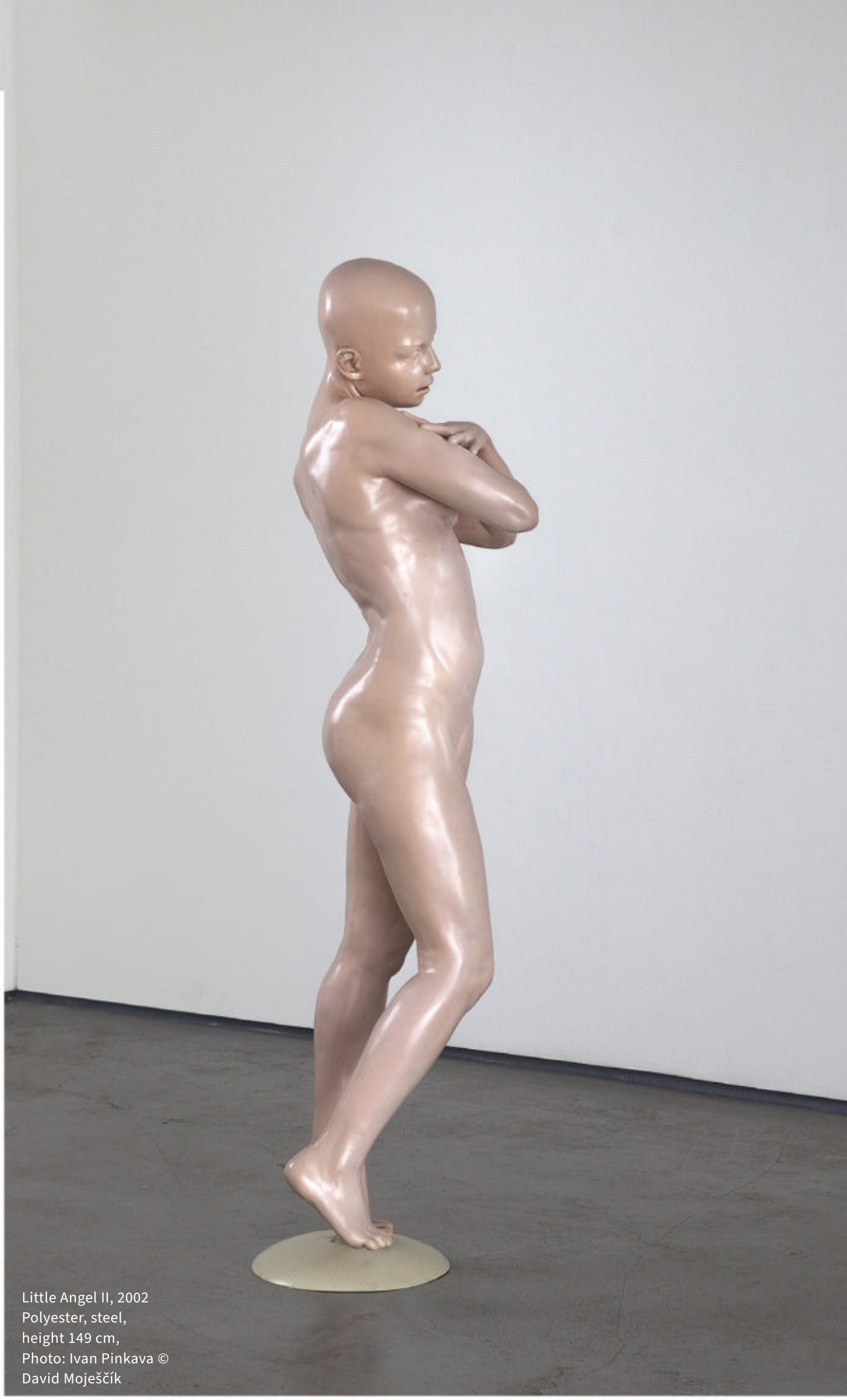
ARTWORK: THE LITTLE ANGELS

The Angels series was originally created as a trilogy of sculptures, but over time, it has expanded to include other works. The three original sculptures were inspired by various angel sculptures (19th-century inspiration, sculptural realism, Antony Gormley, Wim Wenders, my grandmother's holy images, and even Nabokov's Lolita) when writing my thesis on the subject.

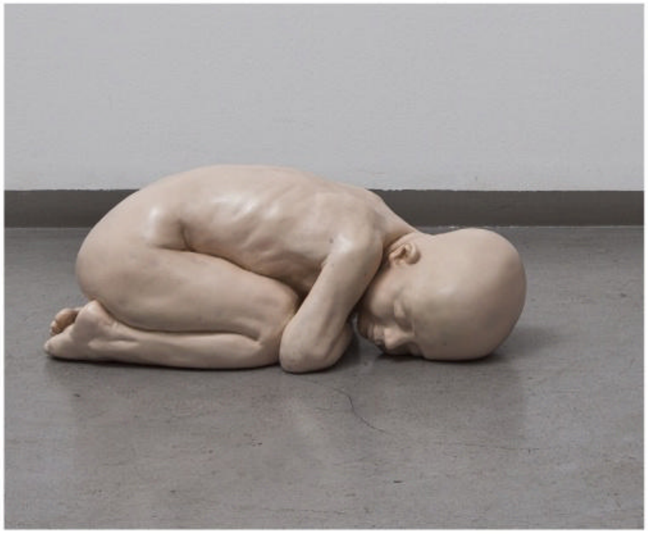
I wanted to leave the viewer in his hidden and unspoken associations and maybe even in his perversity.

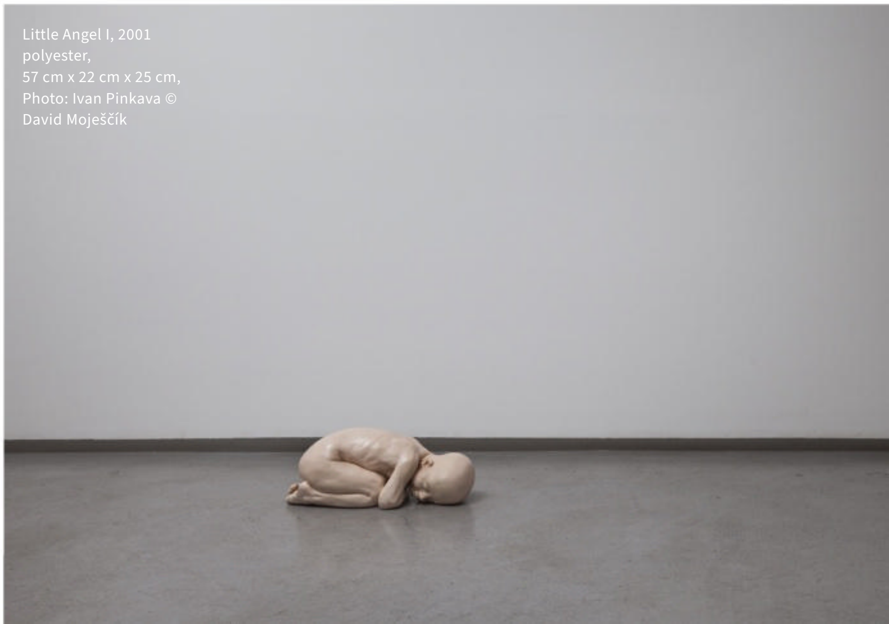
The first sculpture was Angel I - I modeled it partly from memory, partly after a friend's two-year-old daughter. During the work, I simplified my ideas about his final form.

He was to be nothing more than a sleeping child on the floor, curled up in a "ball" like a little bug. The viewer's association after the utterance of even a humorous thought can have all sorts of consequences. The lying child as a pushed away "thing" gives the impression of harm, of something extra and unwanted. At the same time, the child angel is metaphorically my idea of immaculate innocence, which can become the opposite or a real devil through various influences. Ambiguity is the "what if" problem that has always interested me. Another version of this sculpture is the "Morning Star" sculpture from 2011. The last version is a completely redesigned version of Little Angel V (Essentia), which this time has wings, however plucked.

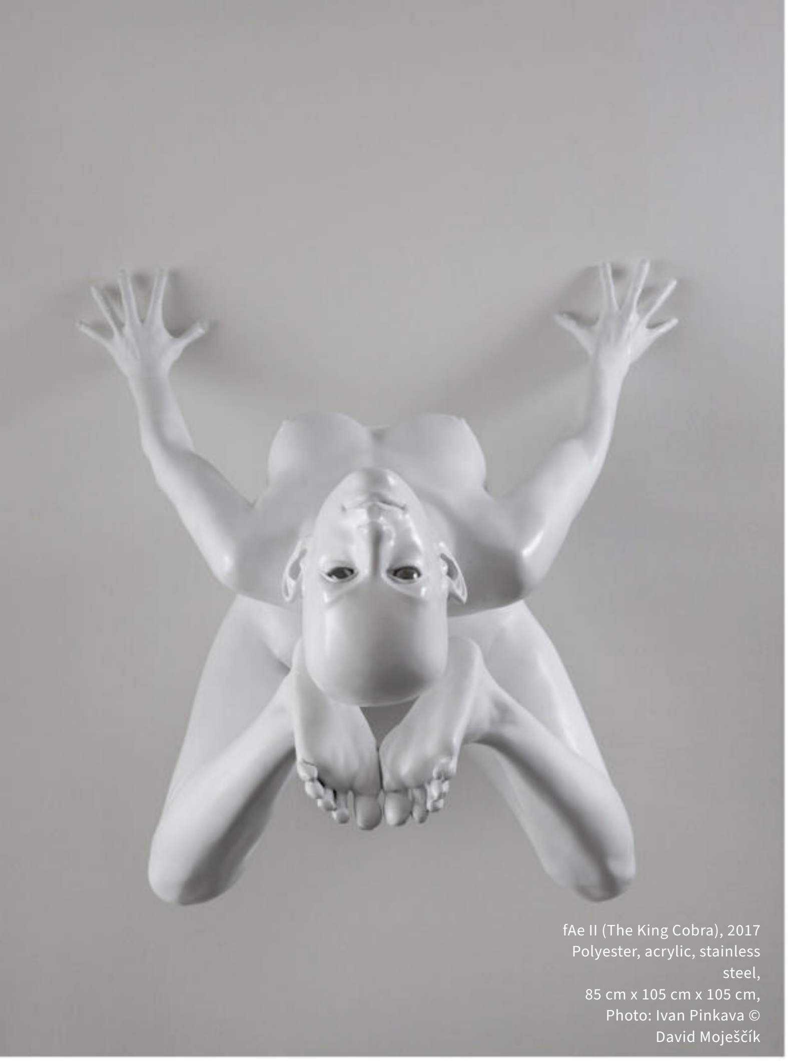


Little Angel II, 2002
Polyester, steel,
height 149 cm,
Photo: Ivan Pinkava ©
David Moješčík

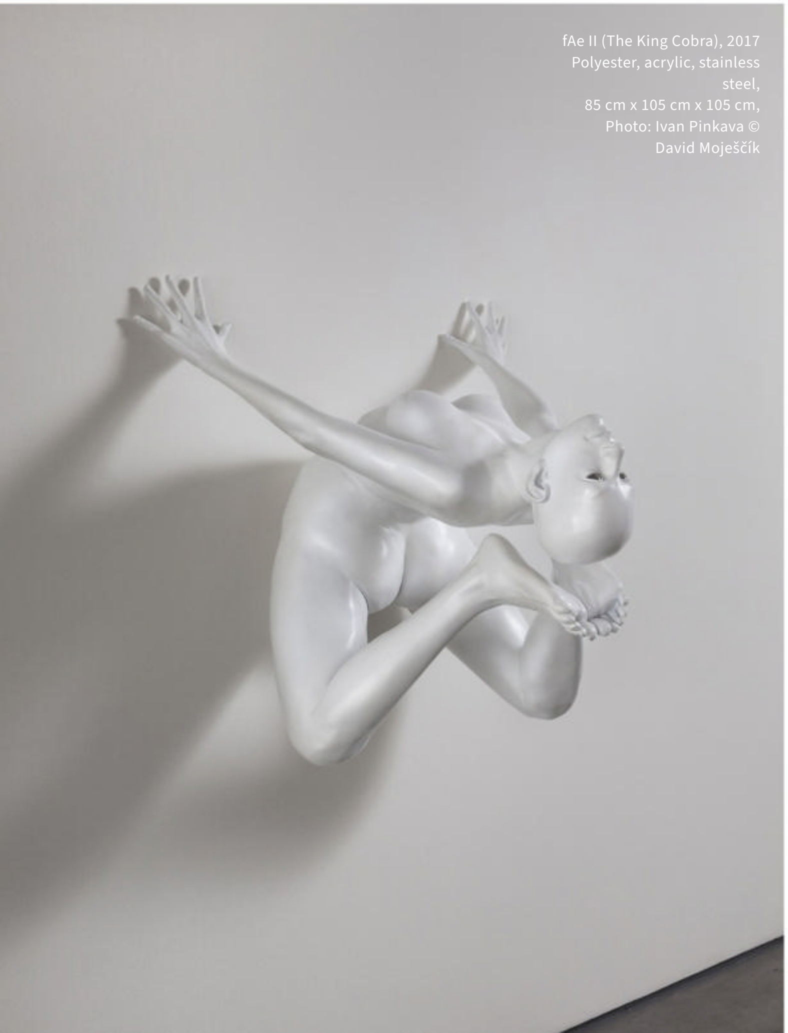




Little Angel I, 2001
polyester,
57 cm x 22 cm x 25 cm,
Photo: Ivan Pinkava ©
David Moješčík



fAe II (The King Cobra), 2017
Polyester, acrylic, stainless steel,
85 cm x 105 cm x 105 cm,
Photo: Ivan Pinkava ©
David Moješčík



fAe II (The King Cobra), 2017
Polyester, acrylic, stainless steel,
85 cm x 105 cm x 105 cm,
Photo: Ivan Pinkava ©
David Moješčík

Will-o'-the-wisp, 2013
Polyester, stainless steel,
steel, acrylate,
230 cm x 190 cm x 56 cm,
Photo: Ivan Pinkava ©
David Moješčík

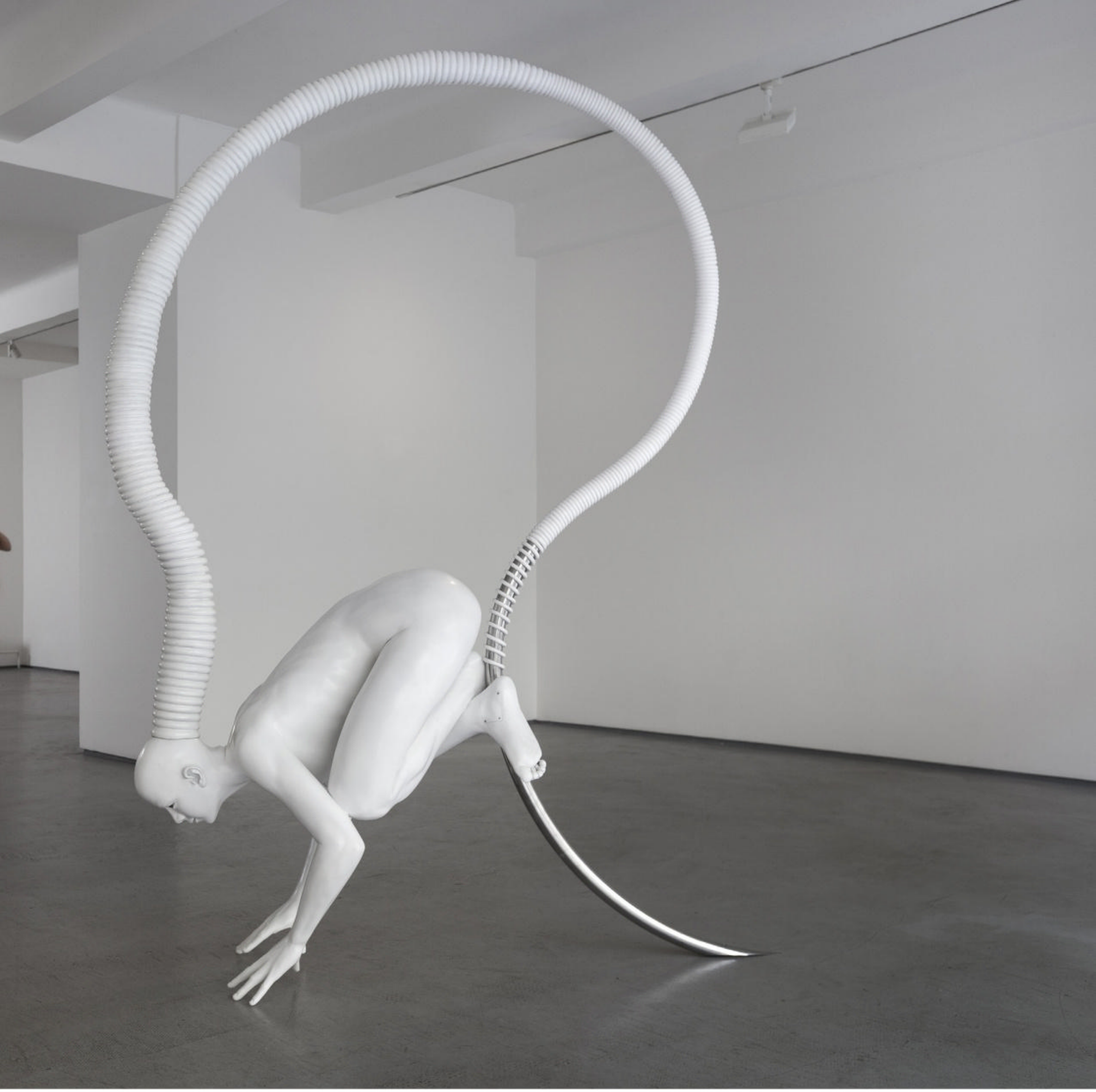
AS IT IS

DAVID MOJEŠČÍK

ARTWORK: THE NYMPHAEUM

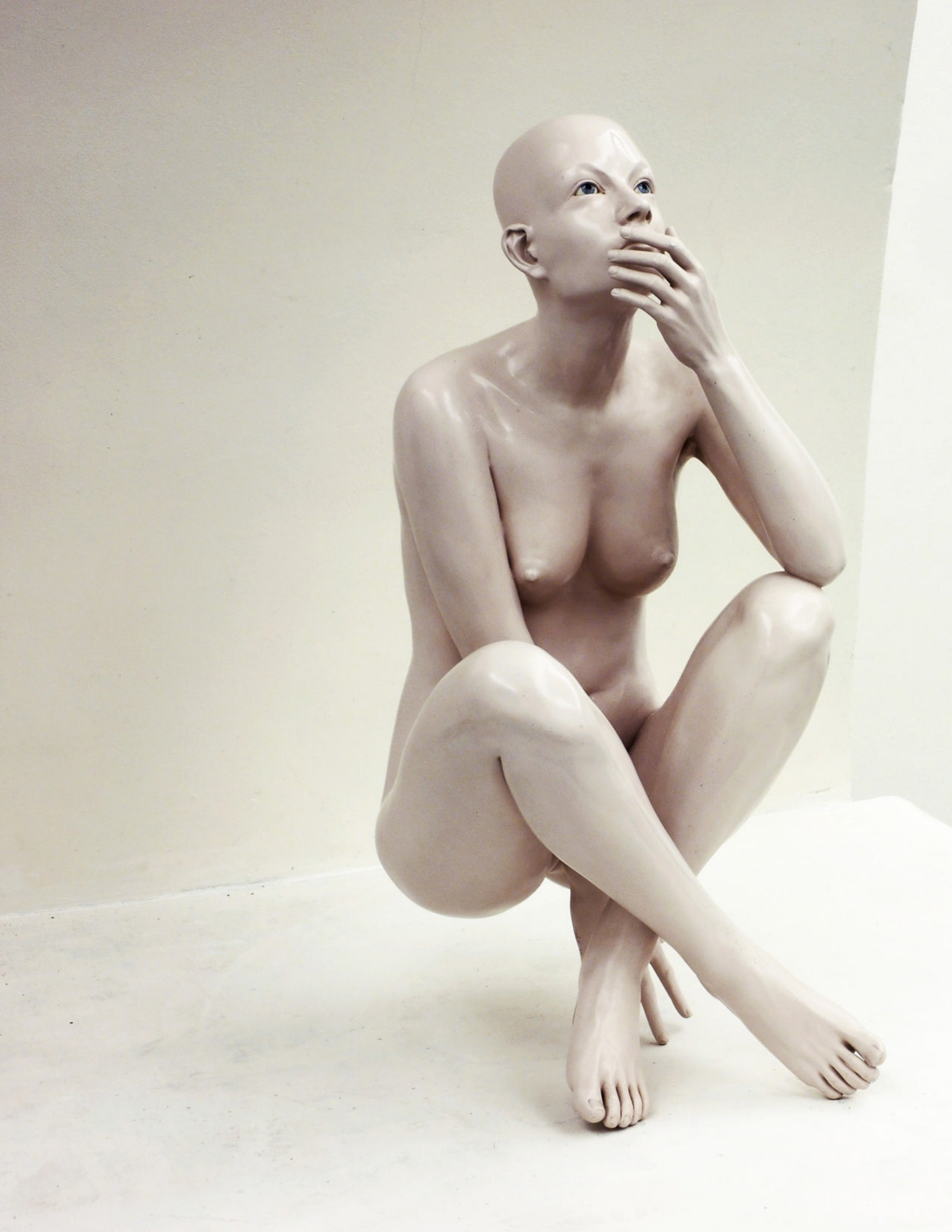
Nymphaeum is the Latin term for the Greek term for a cave with a spring or fountain that was dedicated to the nymphs, the deities of the springs. William-Adolphe Bouguereau's famous work has the same name.

After my father's death, I began to turn more to the subject of fairies or fairy tales. For me, the theme of a



fairy tale is, above all, a story with the promise of a happy ending. But I have always been more attracted to ambiguous stories—those that don't have the happiest ending or where there is definitely not a happy ending for all the characters.

The composition of statues can be unsettling. The statues are balanced, stand on three tiny points, or are suitably anchored. Elements of hyperrealism and expression then illustrate anticipation and wonder, but also sobering and a sense of irreversible fate. I used the theme of fairies from personal memories of my childhood. From experiences in which childhood imagination personifies unknown creatures (for example, insects) into completely new forms. At the same time, I was influenced by various forms of magism. The result can then be a creature that "sticks" to the wall like a spider and looks the viewer in the eye, hiding its true intentions. But equally, the entity may just be a mere victim of its own naivety at the moment of true epiphany.



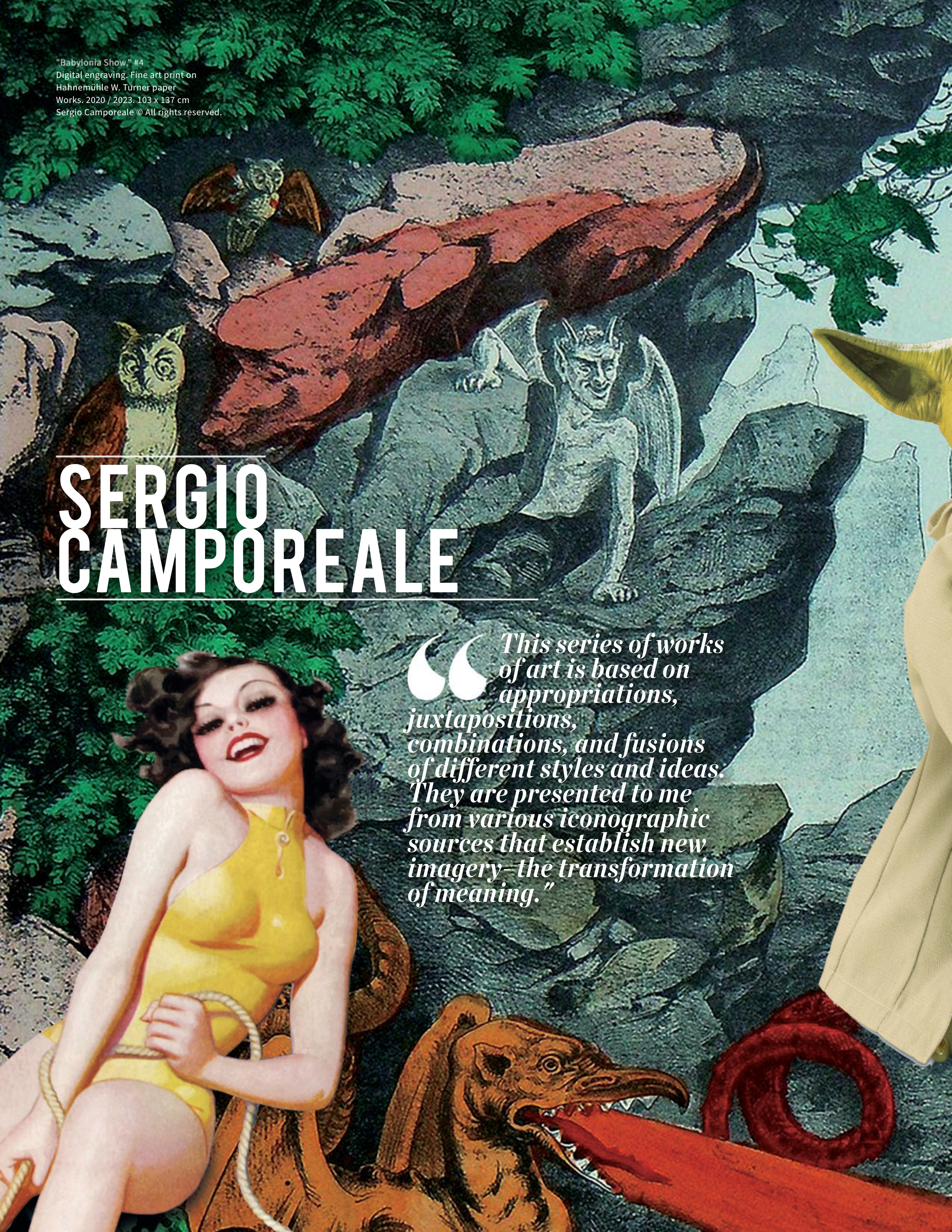
AS IT IS

> "ALTHOUGH I RESEARCH AND USE THE LATEST TECHNOLOGIES, I ALWAYS TRY TO FOLLOW THE CLASSIC LINES OF CREATION AND GIVE THE SCULPTURES A TOUCH OF THE HUMAN HAND. MY WORK FOCUSES PRIMARILY ON THE HUMAN BODY, ESPECIALLY THE FEMALE FIGURE. I FIND INSPIRATION NOT ONLY IN YOGA PHILOSOPHY BUT ALSO IN EGYPTIAN AND ANCIENT PHILOSOPHY AND IN THE SCULPTURE OF EUROPEAN CLASSICISM. I AM FASCINATED BY THE ART AND SYMBOLISM OF THE 19TH CENTURY."
>
> - DAVID MOJEŠČÍK

DAVID MOJEŠČÍK

WEBSITE: MOJDA.COM | WWW.DAVIDMOJDA.CZ
FACEBOOK: @DMOJDA | INSTAGRAM: @DAVIDMOJESCIK

The Little Mermaid, 2010
Polyester, fiberglass, china,
100 cm x 55 cm x 56 cm,
Photo: Oldřich Šembera ©
David Moješčík



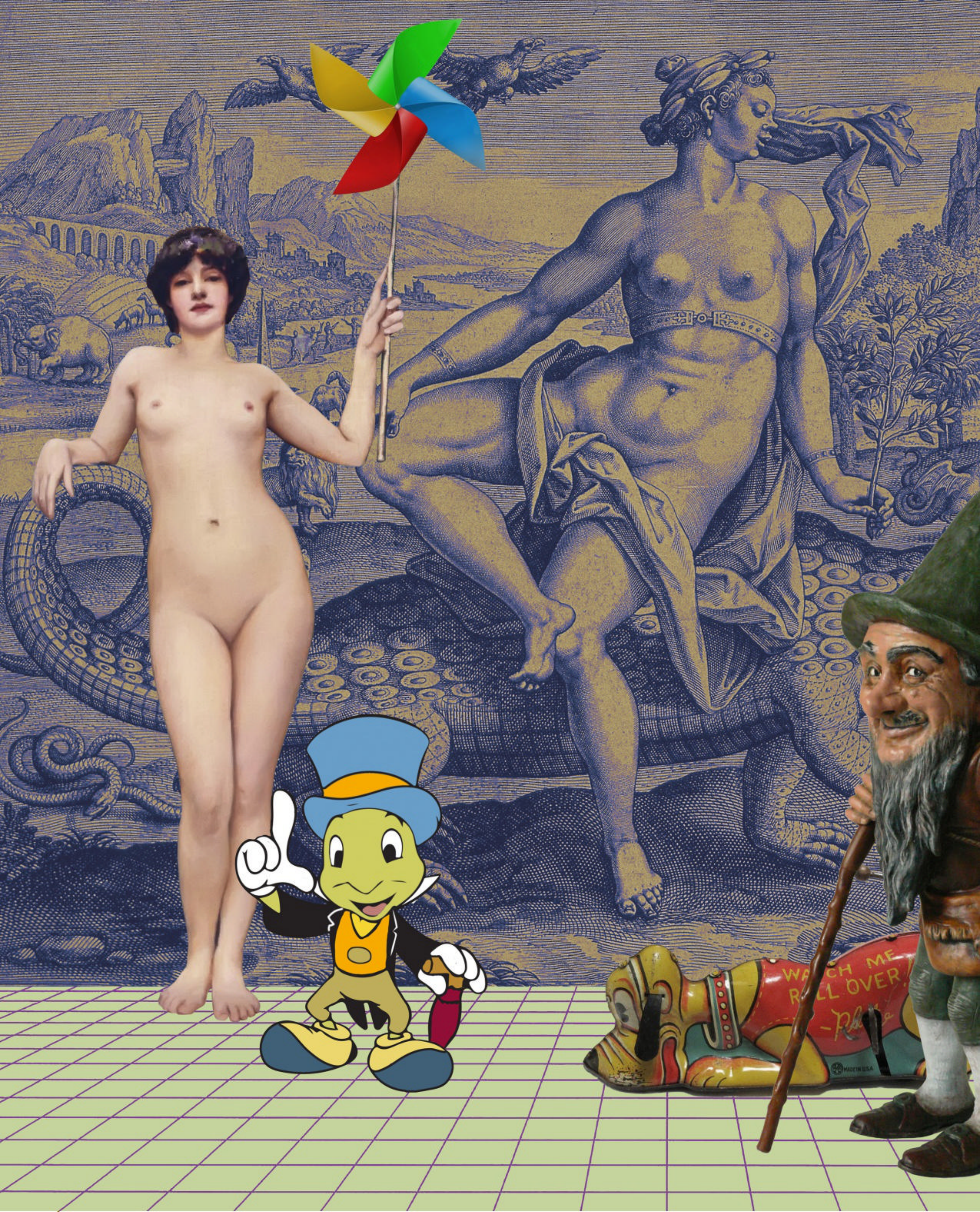
"Babylonia Show." #4
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 137 cm
Sergio Camporeale © All rights reserved.

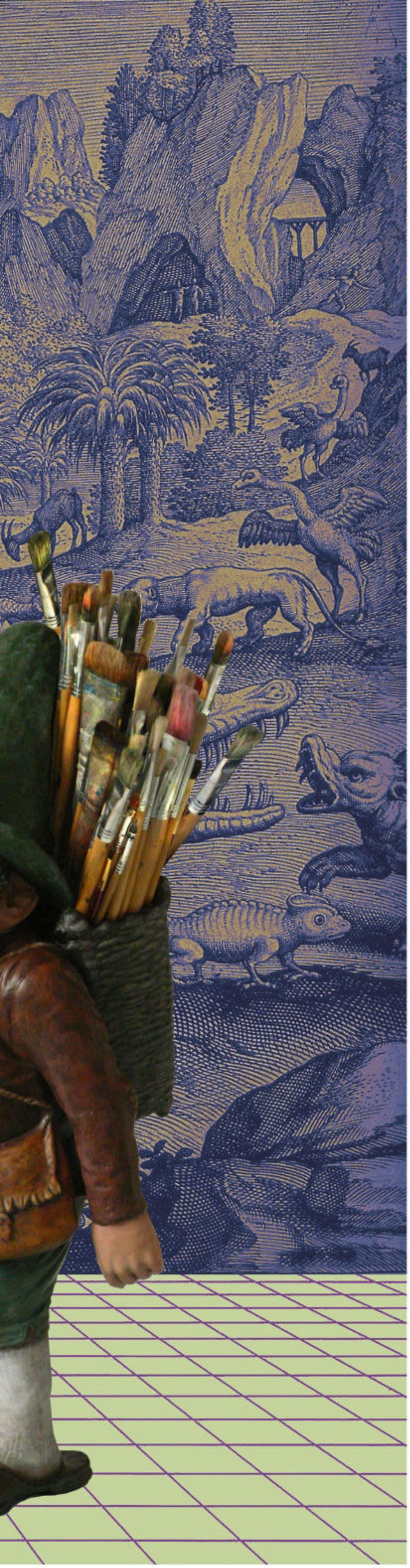
SERGIO CAMPOREALE

> *"This series of works of art is based on appropriations, juxtapositions, combinations, and fusions of different styles and ideas. They are presented to me from various iconographic sources that establish new imagery–the transformation of meaning."*

BABYLONIA

show


WATCH ME
ROLL OVER!
-Pluto
MADE IN USA



BABYLONIA
show

This project was born through occasional "trips" on the internet... I discovered an inexhaustible attic of raw materials... Rereading without preconceived ideas generated thoughts and related associations and made me face a new project. At the time, these images were produced and created for another purpose and in another context, and many were discarded. This art journey is not linear; on the contrary, it is quite a winding and irregular route.

My challenge was to intertwine those images of the present and the past in another time-space, which unconsciously generated and transformed into a new work, to move from the unexpected to the foreseeable. For me, the beginning was a mission to organize the chaos since all these images produced a massive incoherent anarchy. These situations are conflictive since I never know where those images can take me in that confusion and disorder. Searching within this labyrinth of multiple mirrors, I try to understand my contradictions to discover a triggering factor that allows me to translate all this into a shapeable fact. This series of works of art is based on appropriations, juxtapositions, combinations, and fusions of different styles and ideas. They are presented to me from various iconographic sources that establish new imagery- the transformation of meaning. I am often asked what I want to say through my work. In reality, I am answering a phrase by Michael Haneke, an Austrian playwright, and filmmaker, who said, ***"I try to erase possible instructions for the viewers of my work. If I give them, I rob the viewer of the possibility of interpreting, which is why I systematically reject questions that can be used to explain what I do."*** An active spectator can develop through my art, decipher and appropriate this new poetic work and instinctively experience a unique experience. The pieces are worth in and of themselves...

- Sergio Camporeale. 2023

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Pablo Messil
IG @pablomessil
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"Babylonia Show." #2
Digital engraving. Fine art print on Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 108 cm
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SERGIO CAMPOREALE

Sergio Camporeale. Photo by Pablo Messil. IG: @pablomessil
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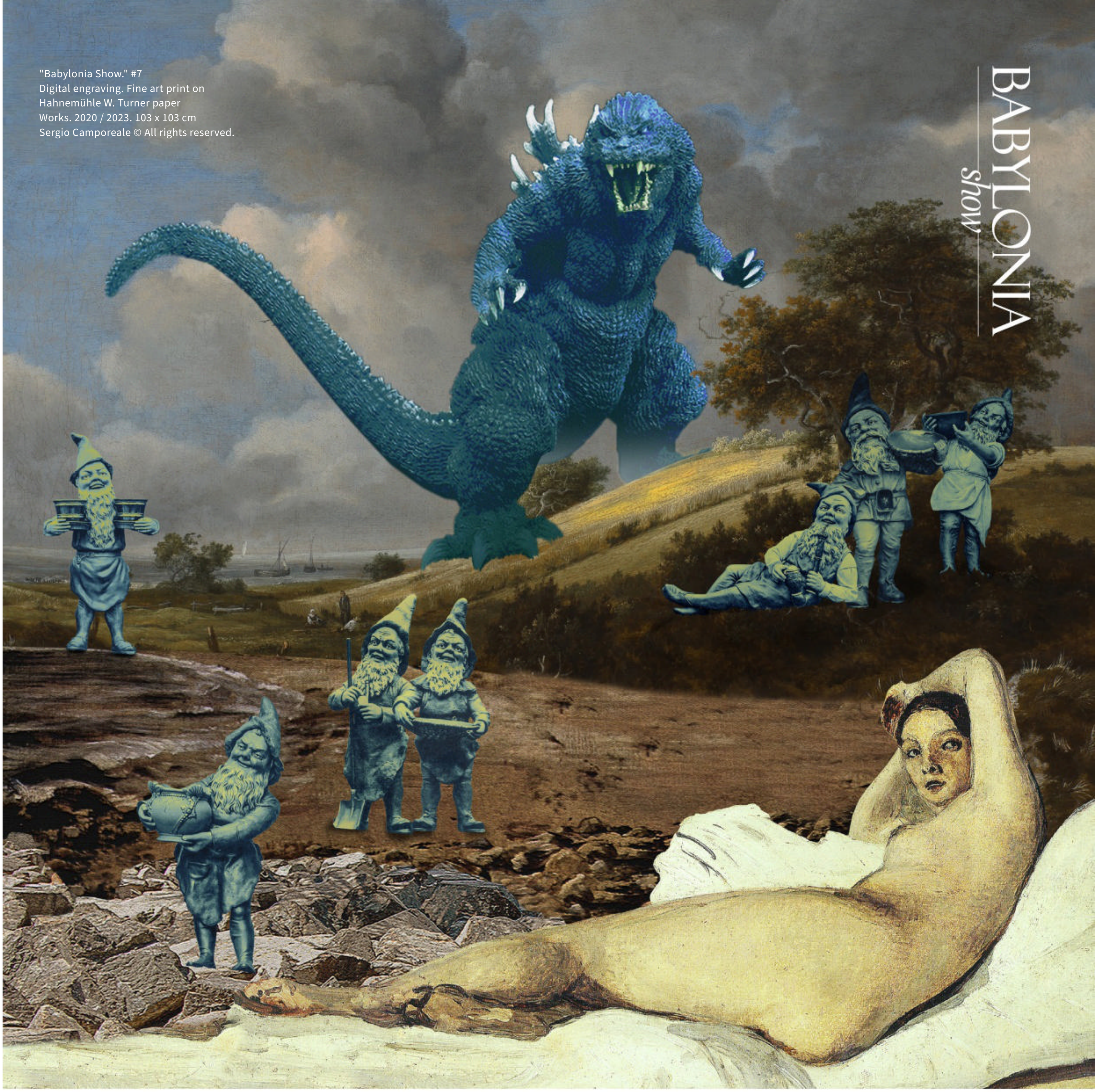
SERGIO CAMPOREALE

I was born in 1937 in Buenos Aires, more precisely, in the La Boca neighborhood, a popular area with purely Italian traditions.
My adolescence was marked by that environment and by the almost fantastic vision of the proximity of large power plants and warehouses that border, even today, the old port of Riachuelo.
I started working at a very young age in a significant printing company of that time, where I stayed until I was 23 years old. The daily contact with the upside-down letters of the lead typography, the paper with its different textures, the brilliance of color, the preparation and smell of the ink, and the magic of printing, exerted on me a strange and irresistible fascination. To such an extent that, in one way or another, it has accompanied me all my life.
My studies at the School of Fine Arts in Buenos Aires were carried out at night, from where I graduated in 1961. In 1963 I presented my first exhibition, and in that same year, I made, along with some friends and colleagues, several wall paintings in public schools in the city.
At the end of the 60s, discussions were constant about painting as a means of expression and its possibilities, the change in aesthetic perception and communication, new approaches, etc.

> **My purpose is not to reproduce a particular scene or to imitate reality but to expose through figures and facts the space, the shape, the line, the color, the traces, and certain aspects of another reality extracted from different moments of the experience.**



"Babylonia Show." #7
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 103 cm
Sergio Camporeale © All rights reserved.

The intellectual, artistic, and literary activity was in full swing. Delia Cugat, Pablo Ovelar, Daniel Zelaya, and I, already trained artists with defined images and styles, decided to form the Grabas Group within this framework.
The Grabas Group took an important role in our artistic activity, from an individual and solitary expression to a collective action. Our first goal was the massive dissemination of our works and images. We were trying to avoid traditional circuits or not be totally absorbed by the existing system.
Responding to these premises, we opted to develop the serial image, work that naturally led to creation of a collective workshop. In other words, from that moment on, we began to share lives and experiences in an enriching process of daily exchange of concepts and knowledge while preserving our own personalities and identities.
That great adventure was a fundamental aspect of my artistic career. Displaying great shows

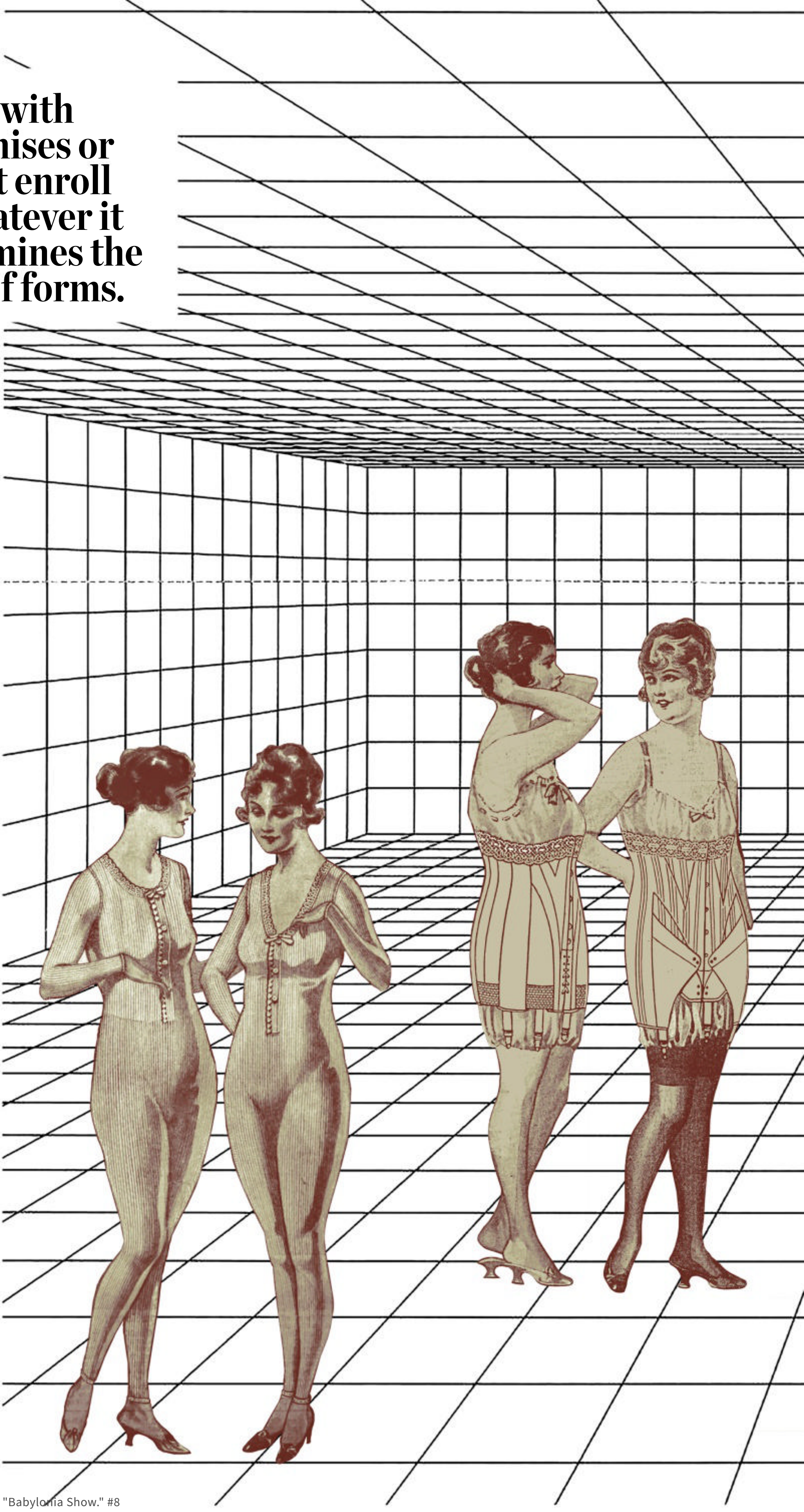
> **I do not paint with certain premises or theories that enroll me in a movement. Whatever it is, my own world determines the language and the laws of forms.**

in 1970 and 1975, trips abroad intensified, participating in conferences and talks in various cultural institutions, giving courses in museums and universities, and, above all, making innumerable exhibitions throughout Latin America. After some time, we became aware of our contribution to the evolution of Latin American graphics.

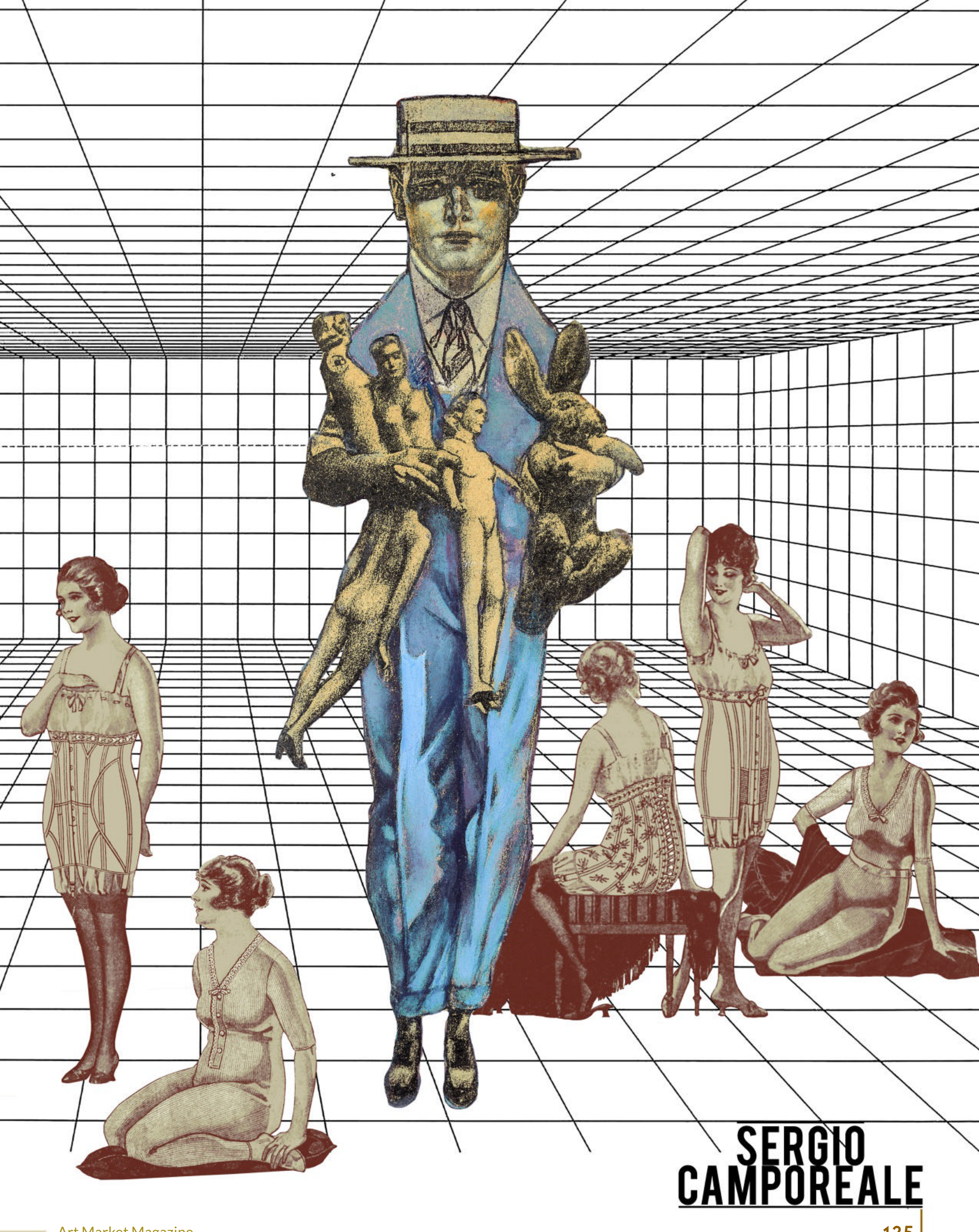
In 1975 we were invited by the Italian Institute of Culture and the British Art Council, this being my first contact with Europe. In 1976 I traveled again to Italy, where I studied the work of Piranesi.

The tragic circumstances that Argentina was experiencing at that time led me to live in Rome. The rest of the members of the Grabas group did the same, and each one of us took his personal path and the individual artistic search journey for himself.

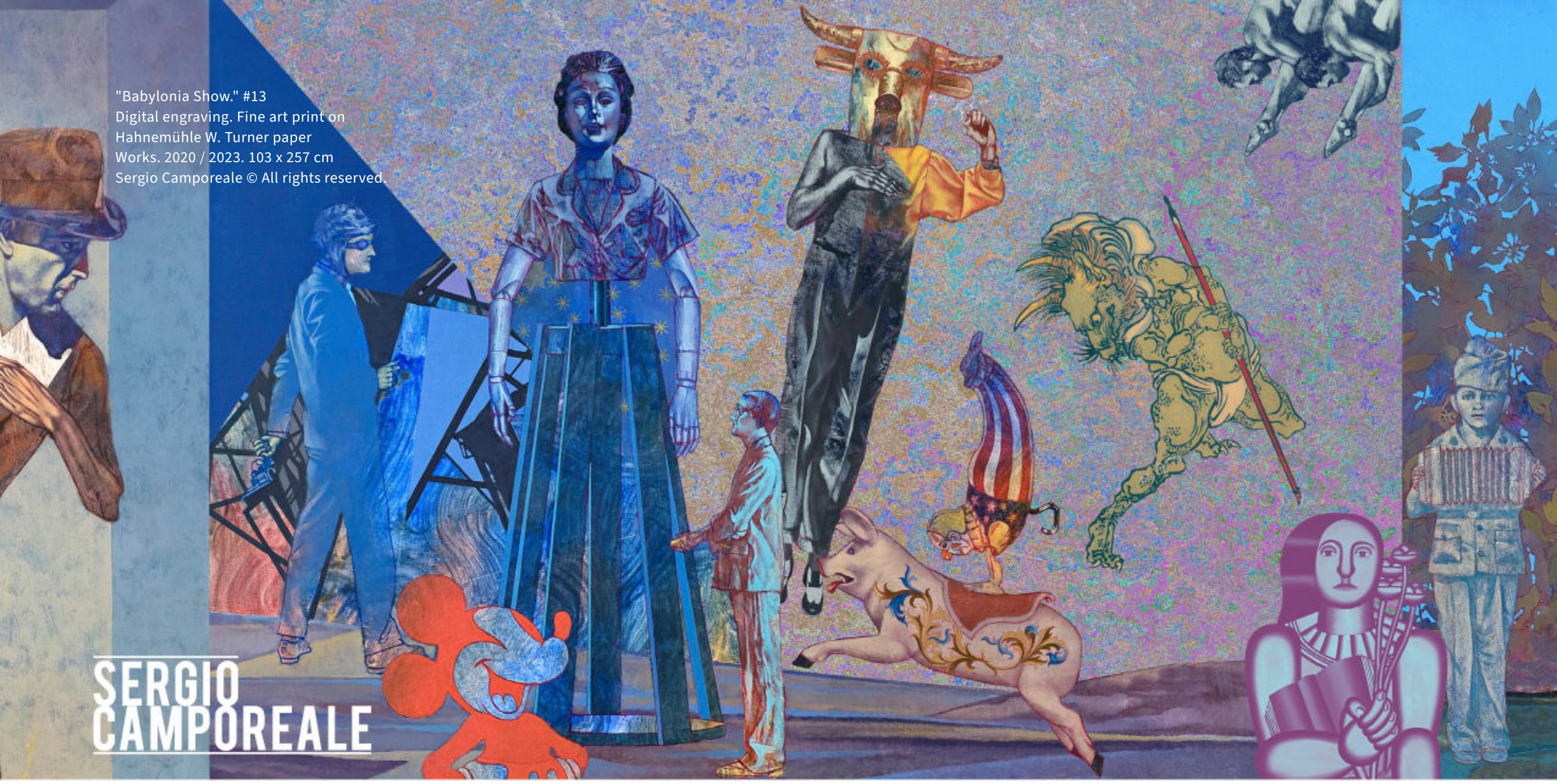
In Italy, I began working on a series of portraits of "Ideal Machines," which were threatening devices of a daily scene without any function. The fiction-contradiction between the machine and the man appears with the latter's incorporation in my work. Thinking of today's man, who is no longer faced with evolution problems but with mutation, marks this entire period. The attempt at a distance and emotionally cold representation is accentuated by the plastic problem, using extremely rigorous language.



"Babylonia Show." #8
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 135 cm
Sergio Camporeale © All rights reserved.

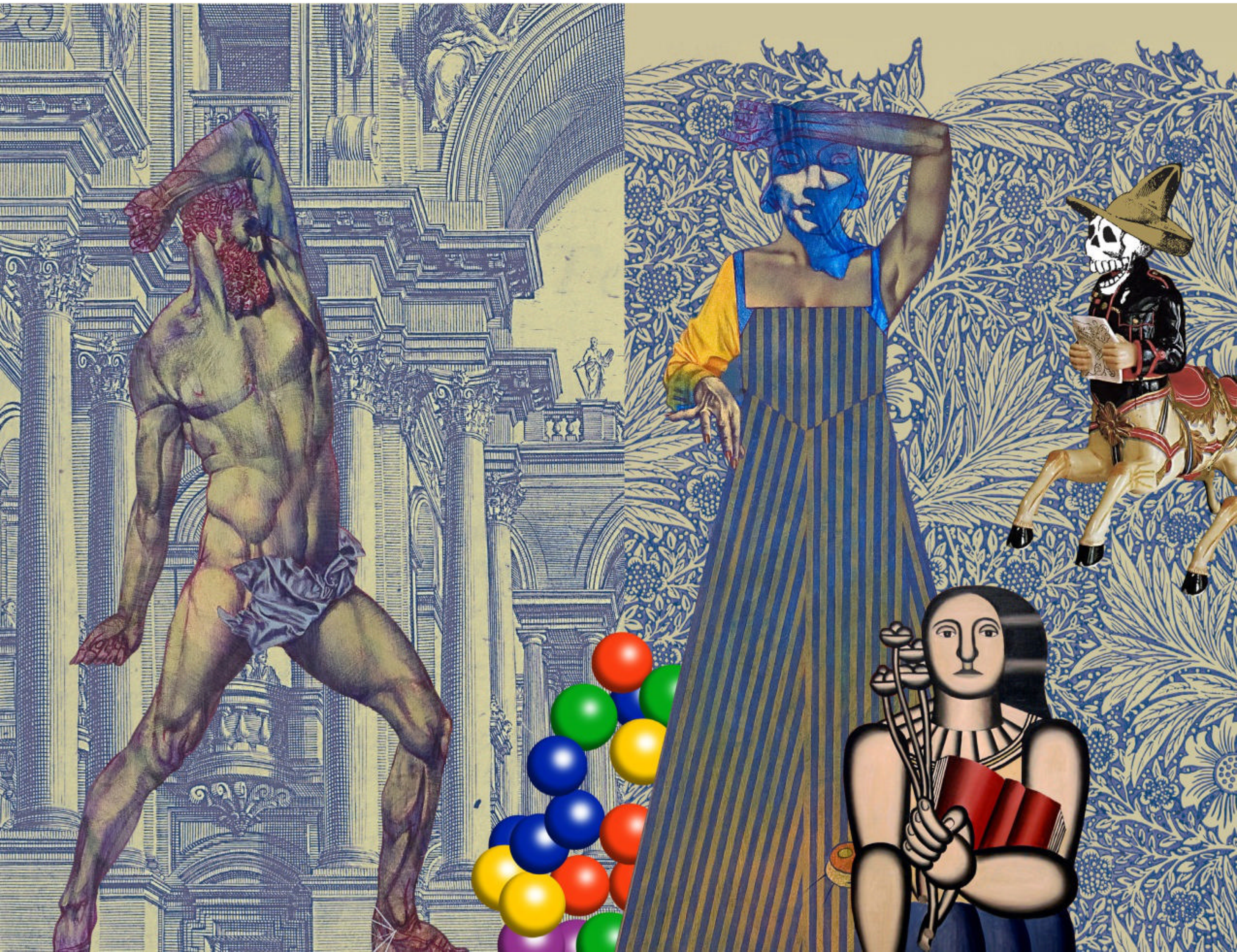


SERGIO CAMPOREALE

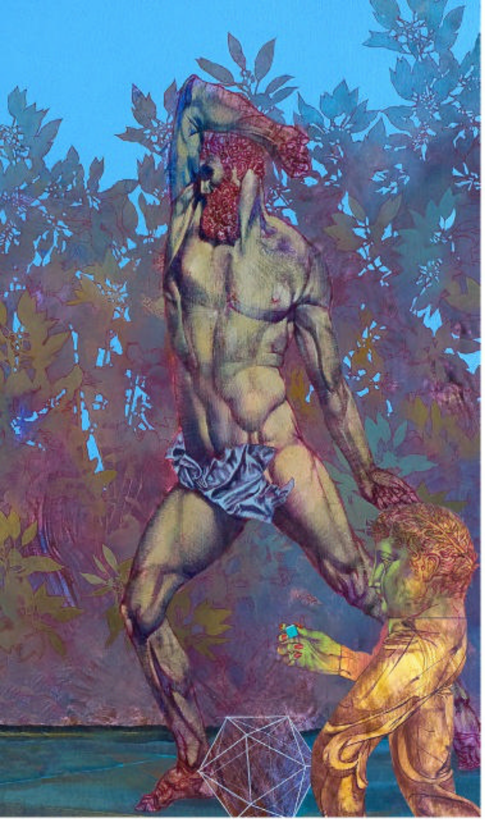


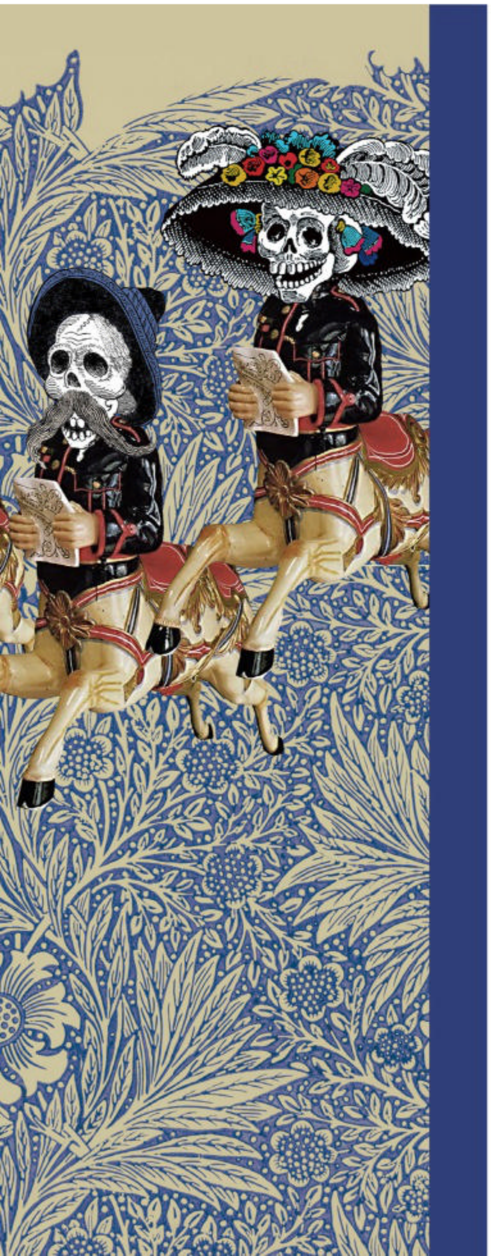
"Babylonia Show." #13
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 257 cm
Sergio Camporeale © All rights reserved.

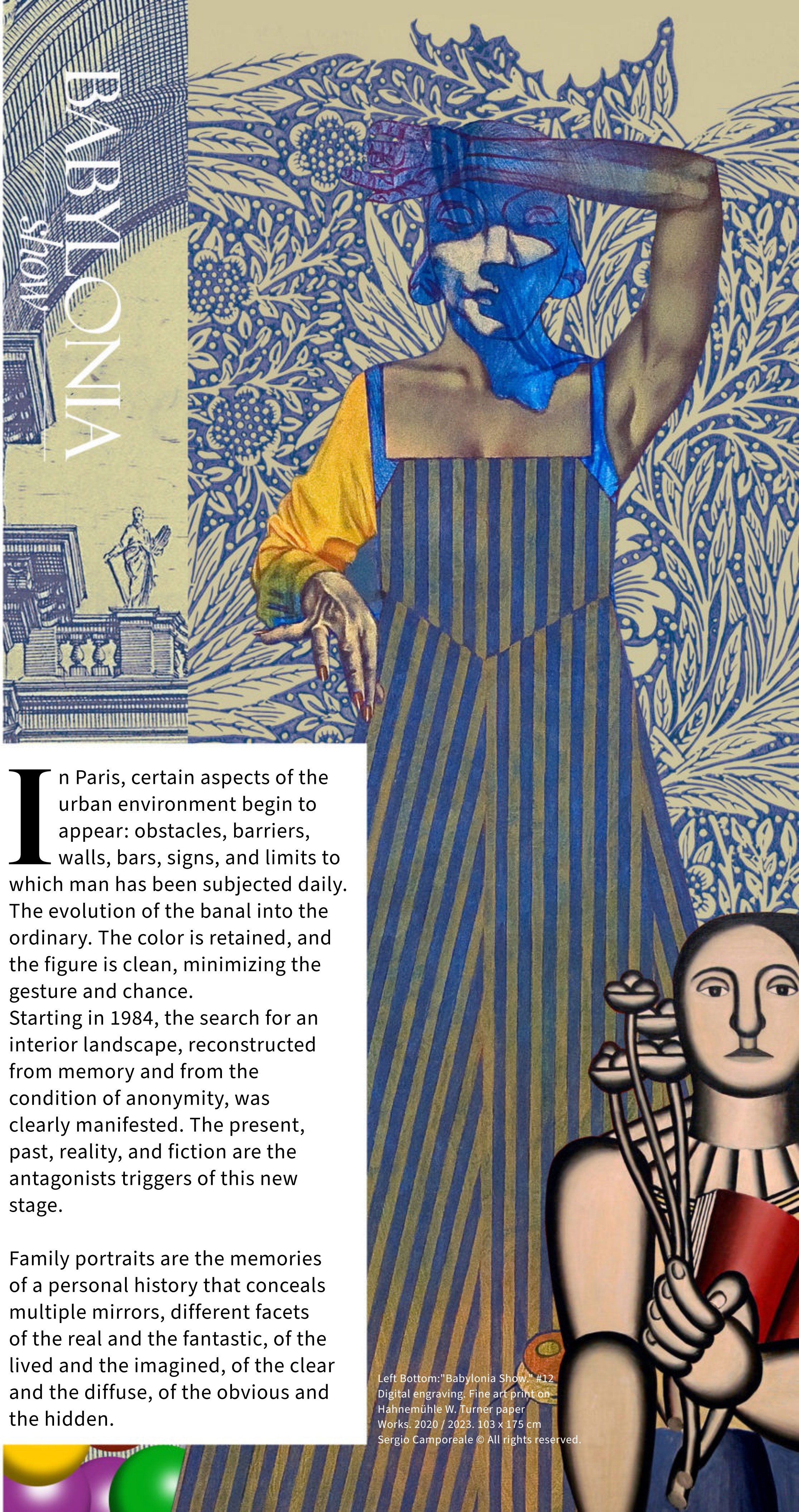
SERGIO
CAMPOREALE



BABYLONIA show



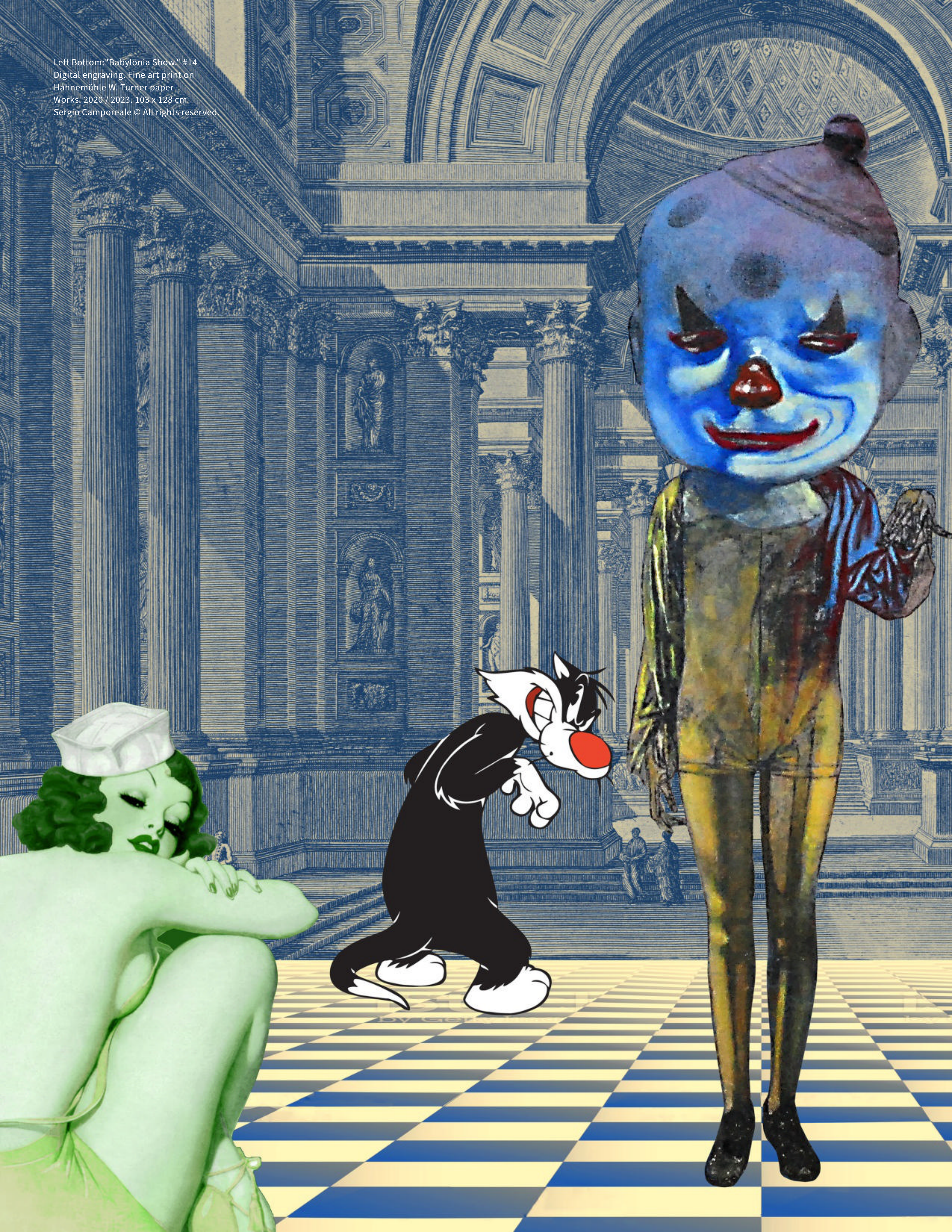




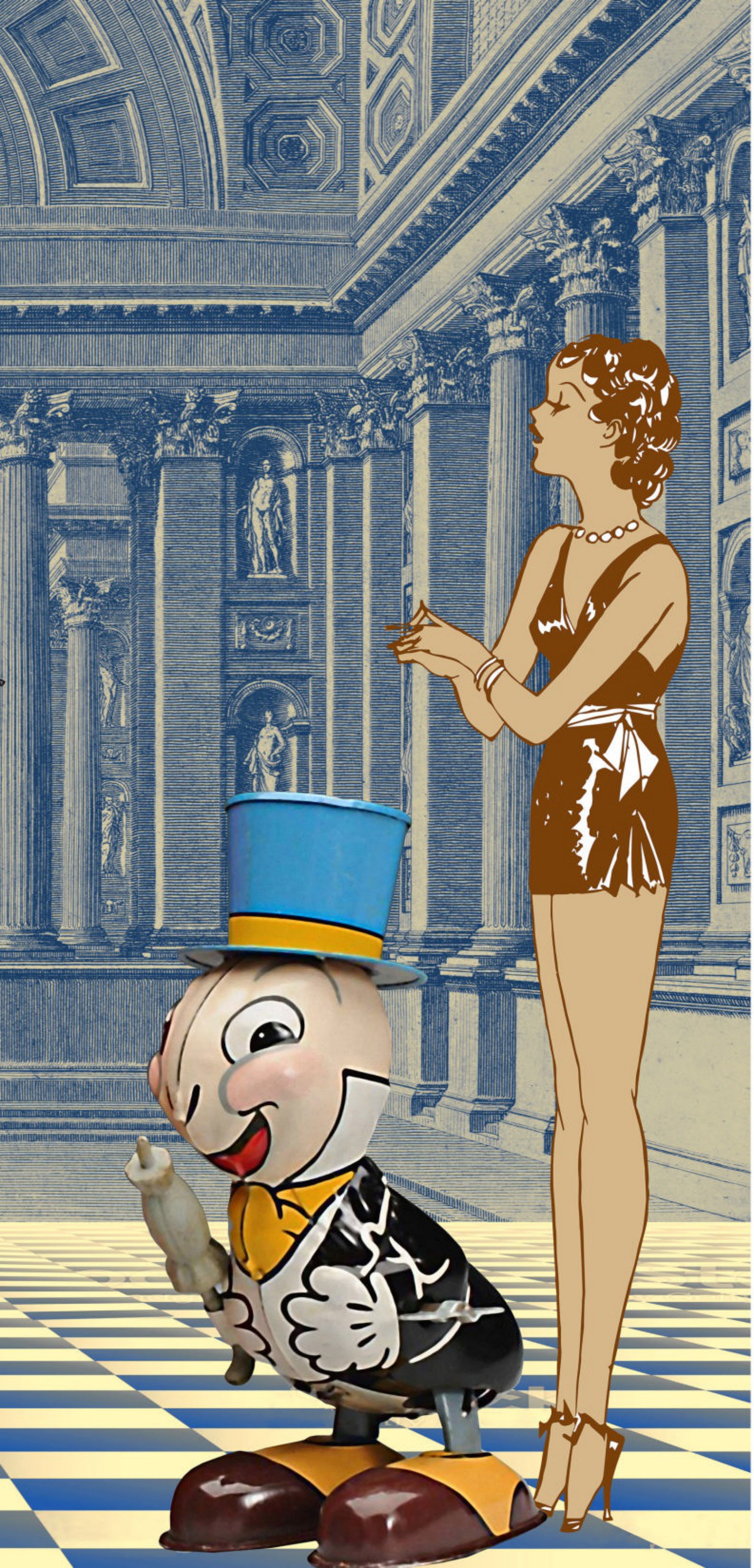
In Paris, certain aspects of the urban environment begin to appear: obstacles, barriers, walls, bars, signs, and limits to which man has been subjected daily. The evolution of the banal into the ordinary. The color is retained, and the figure is clean, minimizing the gesture and chance.
Starting in 1984, the search for an interior landscape, reconstructed from memory and from the condition of anonymity, was clearly manifested. The present, past, reality, and fiction are the antagonists triggers of this new stage.

Family portraits are the memories of a personal history that conceals multiple mirrors, different facets of the real and the fantastic, of the lived and the imagined, of the clear and the diffuse, of the obvious and the hidden.

Left Bottom:"Babylonia Show." #12
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 175 cm
Sergio Camporeale © All rights reserved.



Left Bottom:"Babylonia Show." #14
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 128 cm
Sergio Camporeale © All rights reserved.

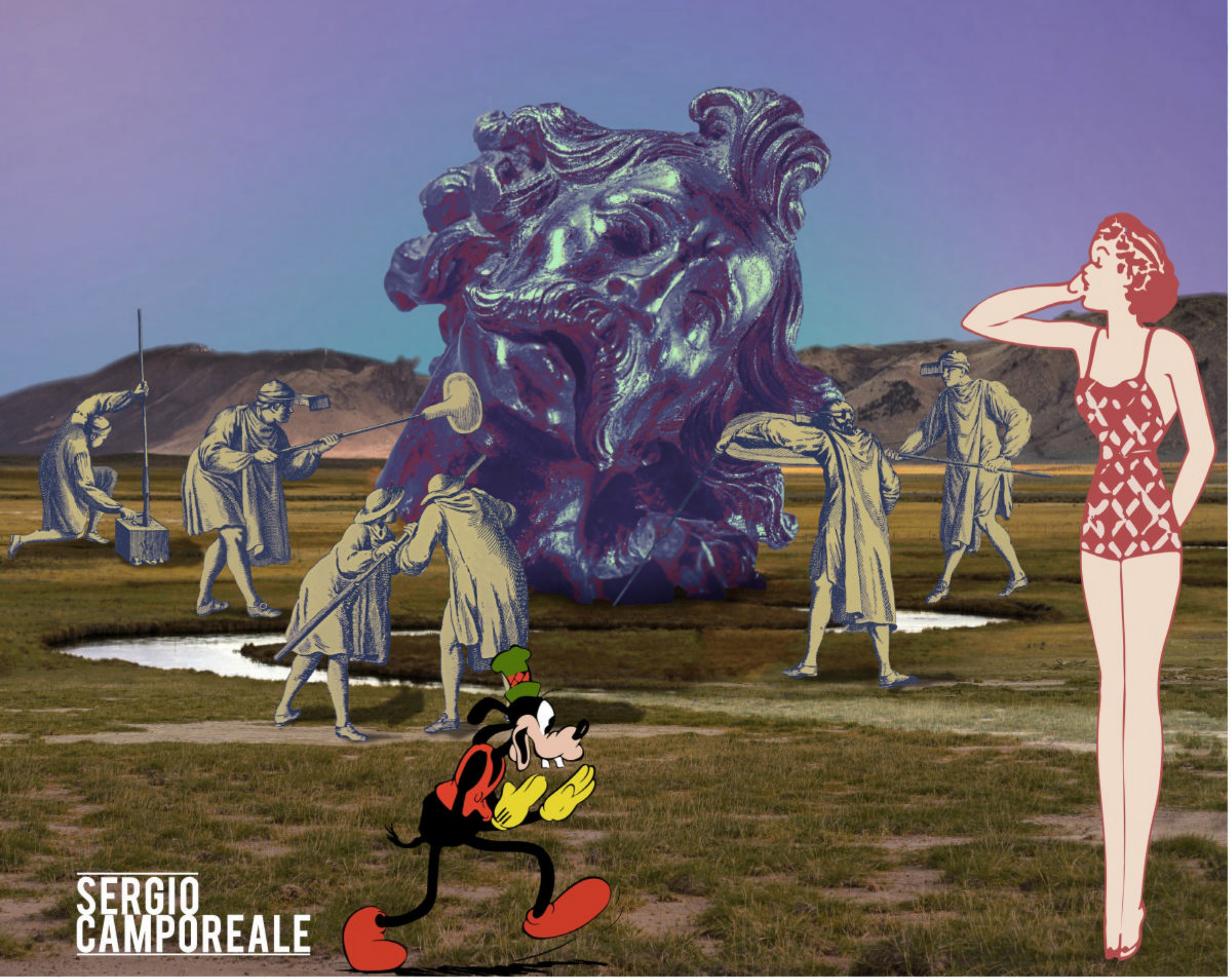


My purpose is not to reproduce a particular scene or to imitate reality but to expose through figures and facts the space, the shape, the line, the color, the traces, and certain aspects of another reality extracted from different moments of the experience.
I do not paint with certain premises or theories that enroll me in a movement. Whatever it is, my own world determines the language and the laws of forms.

REFLECTIONS

BY SERGIO CAMPOREALE

My feeling in front of the white canvas is a kind of vertigo that makes it impossible for me to act. I feel like I am on the edge of an abyss, but it is true that for some artists, this may be the light they need for their work. This is not in my case.
The thought caught my attention while talking to some writer friends who told me about their problem when faced the blank paper. They had to put any phrase or letter or something as if to dirty it and thus be able to start writing. I generally stain the canvas with the colors I have left over and use them as a trigger to create a new adventure. I always need to figure out which path to take, and I don't know where it will lead me... On the contrary, I know very well what I don't want.



SERGIO CAMPOREALE

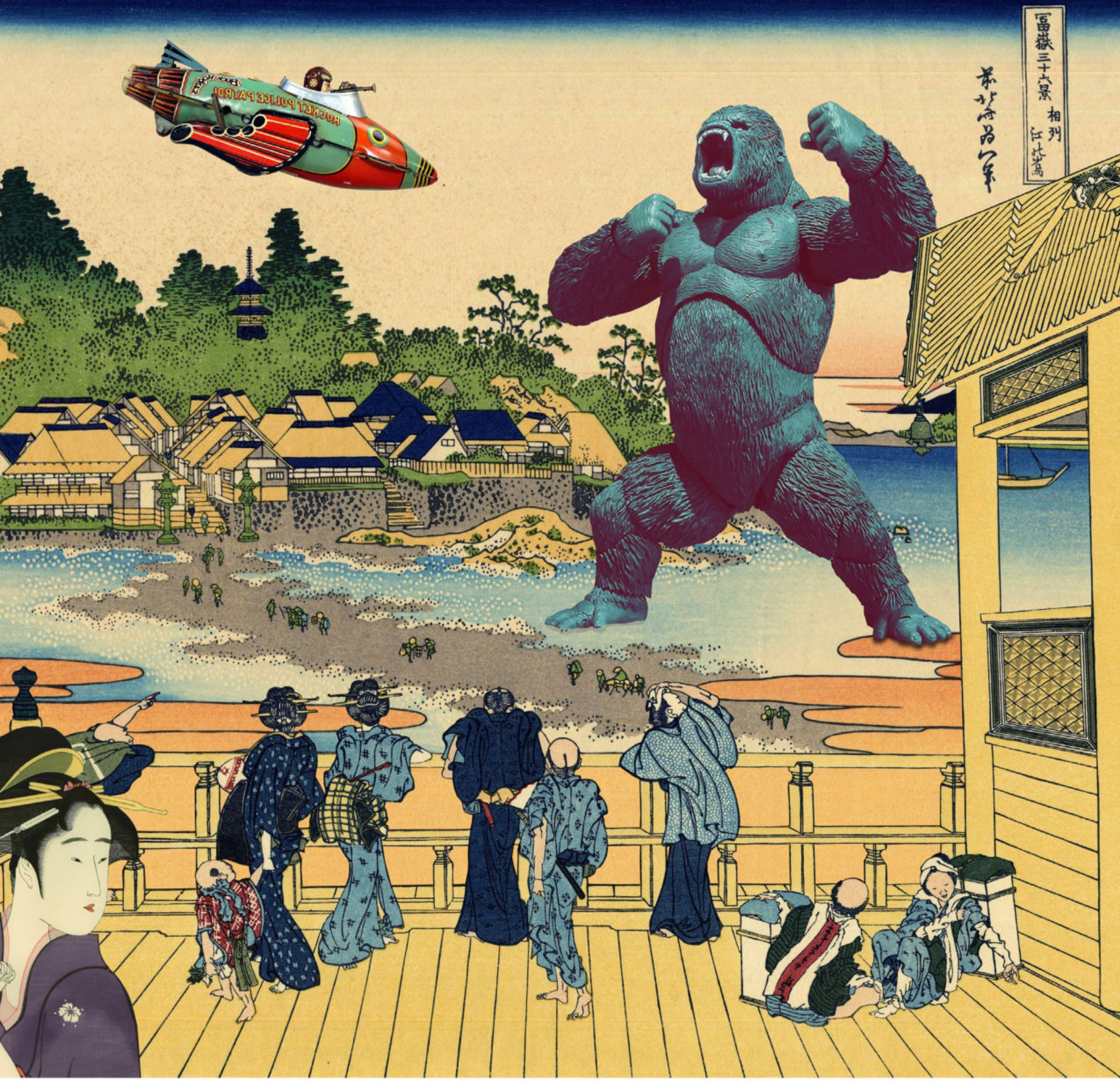
I have always been interested in making an in-depth study of pictorial techniques. All this seems an eccentricity, which happens in most art schools.

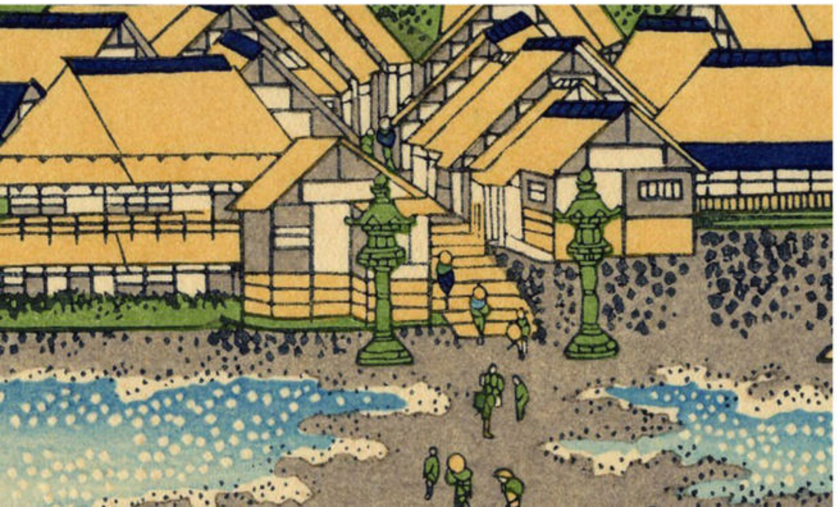
My experience is that this learning made me acquire the necessary tools to grow and express myself. The images, the different scenes, and the characters of various sizes, casual or not, seem incongruous, but this scale change establishes specific priorities in the work that allows me to explain my world.

Perhaps everything resembles a 21st-century collage in an attempt to unite work and poetry. The collage plays on the paradox of inverting and displacing visions of the unknown, and, like the content of a dream, these images bear no relationship to one another. This is why in my works, there is a latent irony within a dreamlike and disturbing climate simultaneously. I am aware of this, and I must admit that I do not think about intentions or messages before or during work.

I am not trying to captivate anyone; what I am trying to do is force the viewer to join the work and discover for himself meanings that he can bring to the conversation that he finally has with me, entering the dream world and letting himself be carried away by the innumerable clues, signs, and diagonals to be able to elucidate a reality that is unclassifiable to him.

Each painting is an unsolvable riddle; that's where I seek the complicity of the viewer to create another reality, to unravel what is happening in the work with its disconnected scenes and crazy characters, and turn this into poetry.


ROCKET POLICE PATROL
冨嶽三十六景 相州江の嶌
前北斎為一筆



BABYLONIA
show

Left Page: "Babylonia Show." #10
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 128 cm
Sergio Camporeale © All rights reserved.

Left Page: "Babylonia Show." #15
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 110 cm
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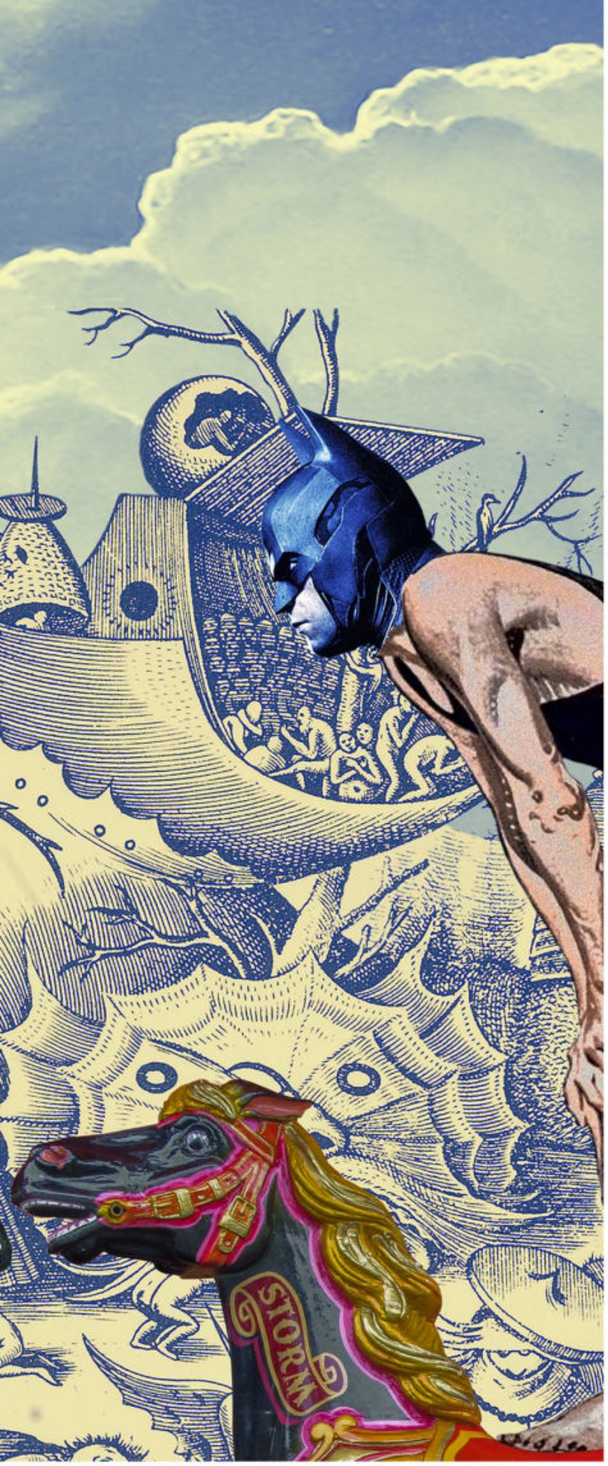
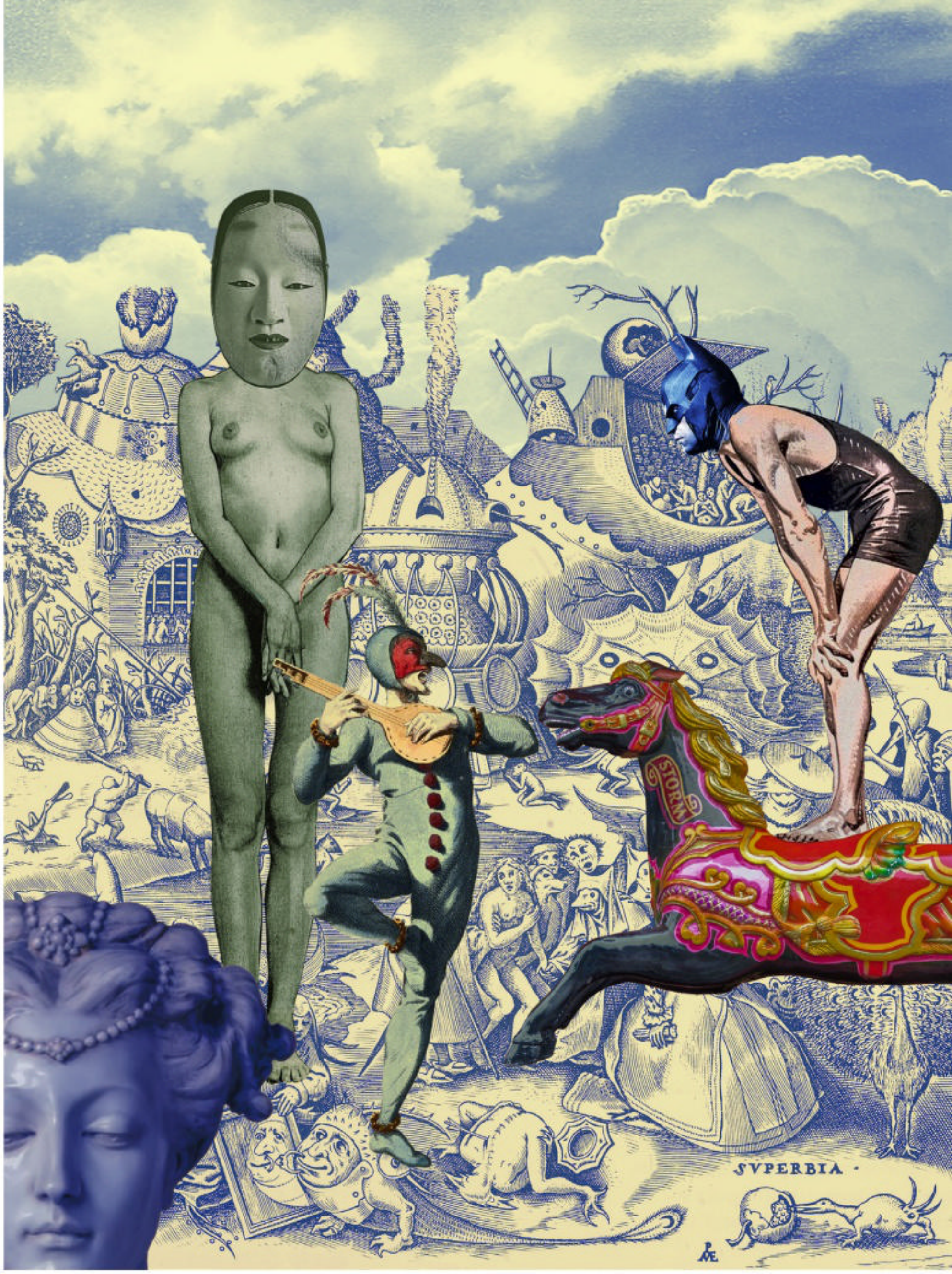
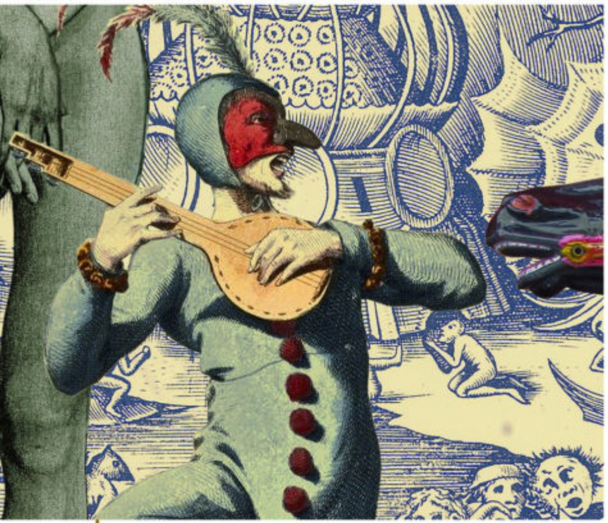
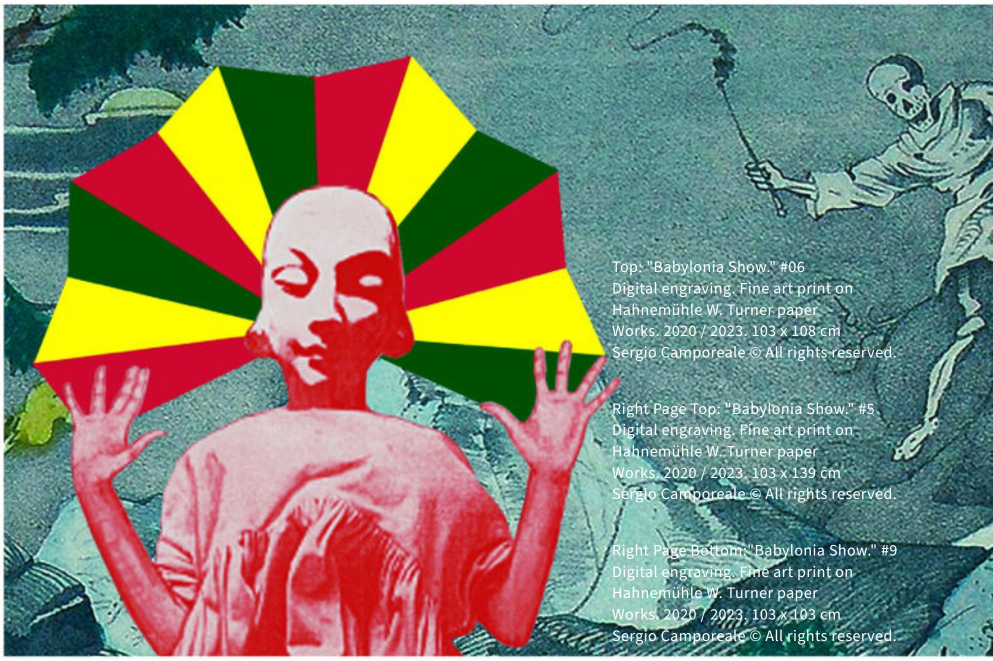




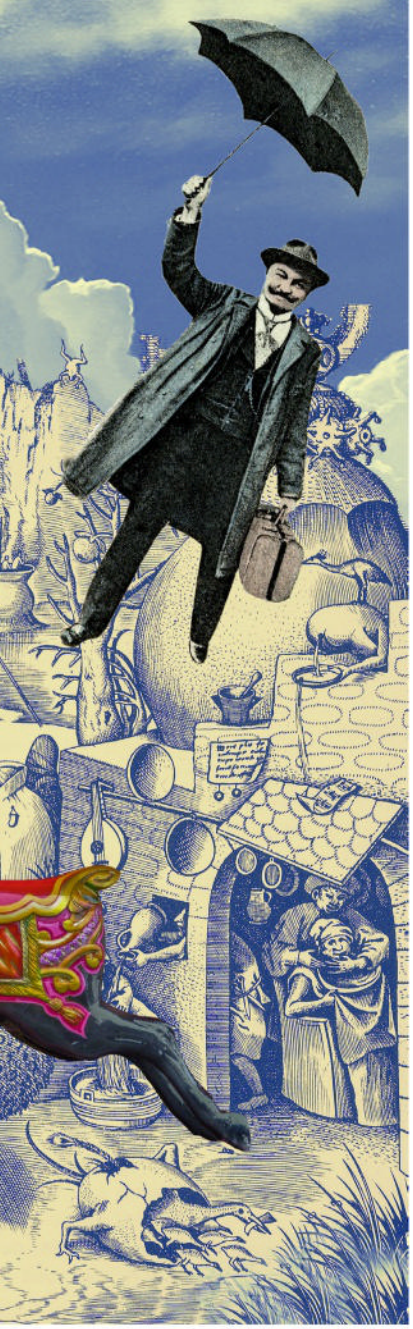


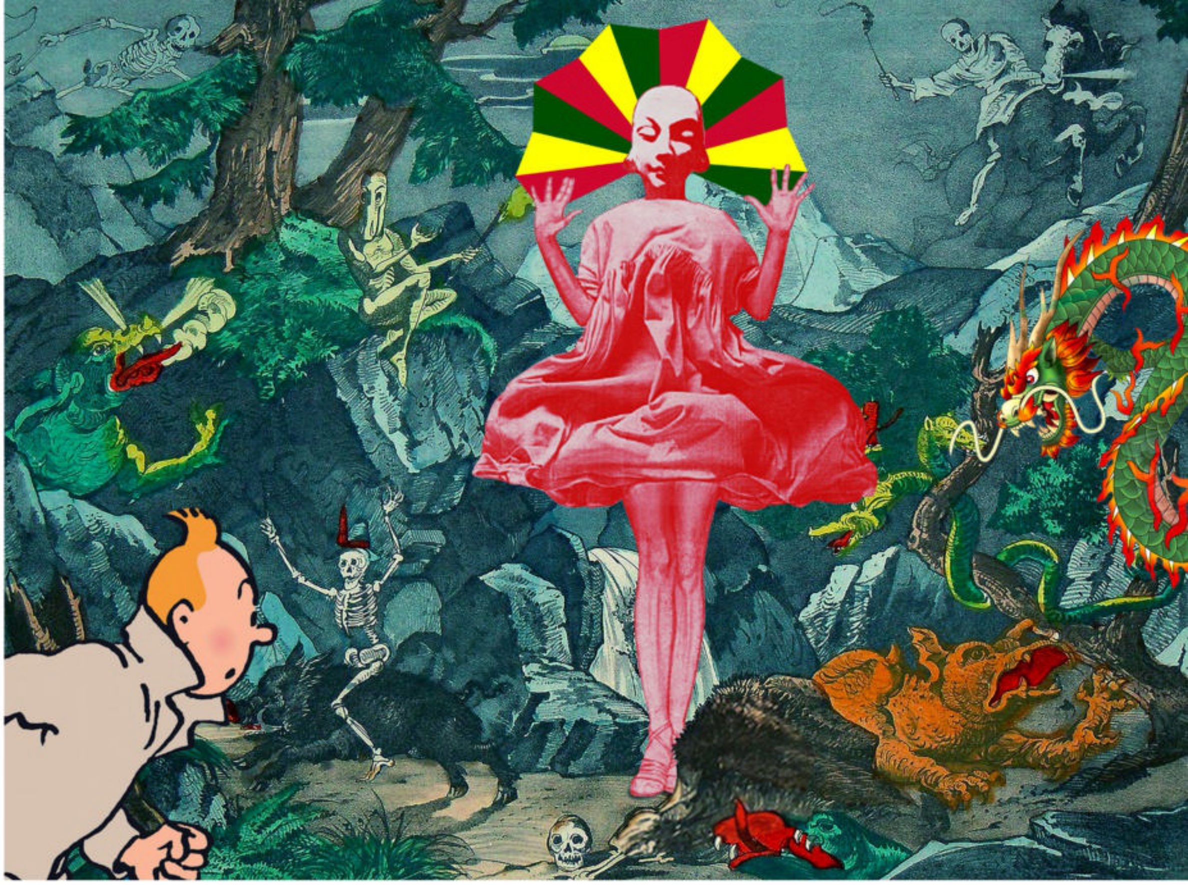


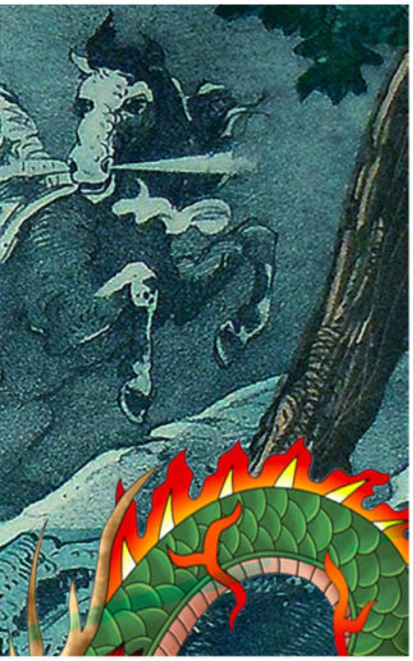
Top: "Babylonia Show." #06
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 108 cm
Sergio Camporeale © All rights reserved.

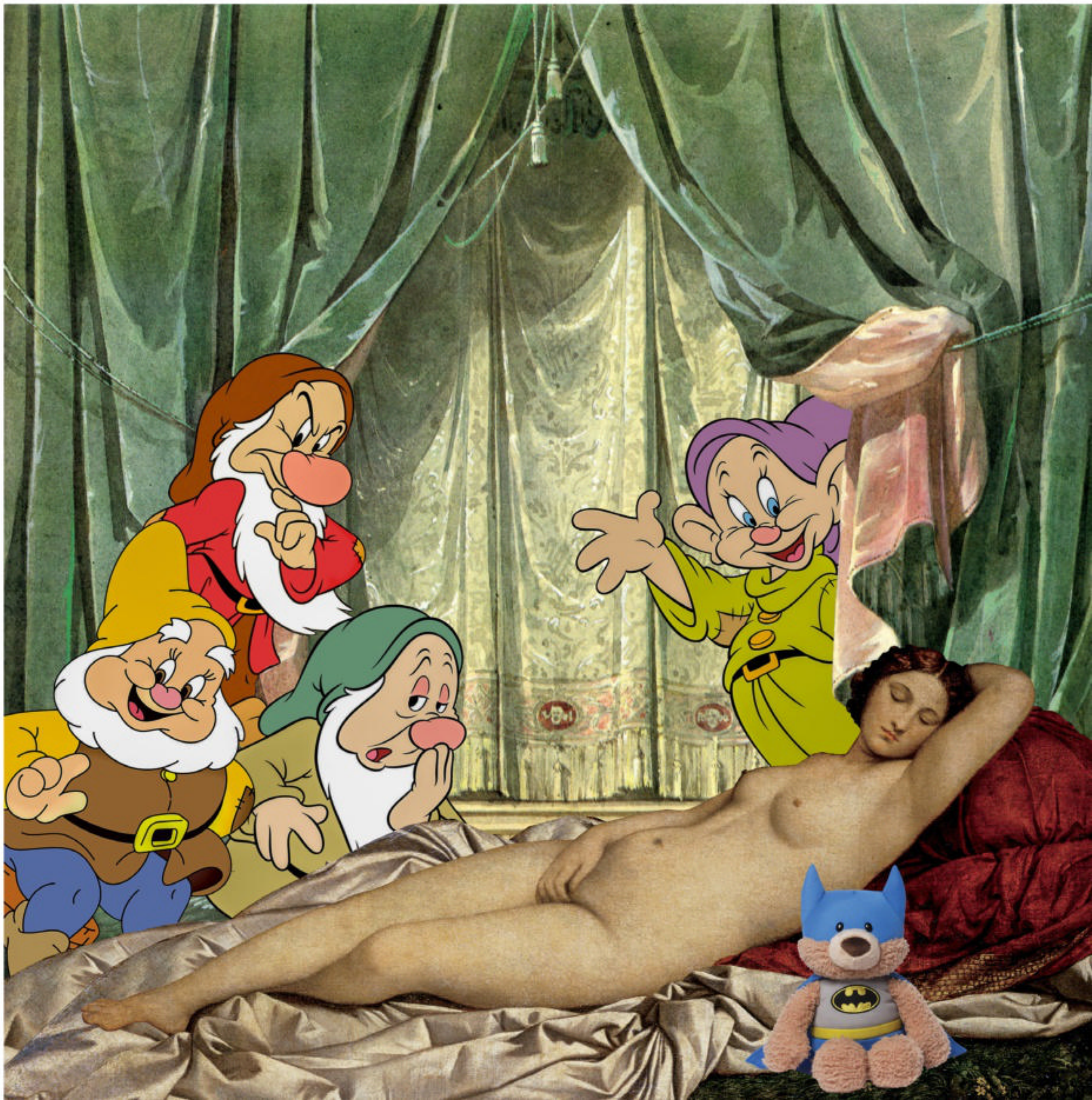
Right Page Top: "Babylonia Show." #5
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 139 cm
Sergio Camporeale © All rights reserved.

Right Page Bottom:"Babylonia Show." #9
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 103 cm
Sergio Camporeale © All rights reserved.

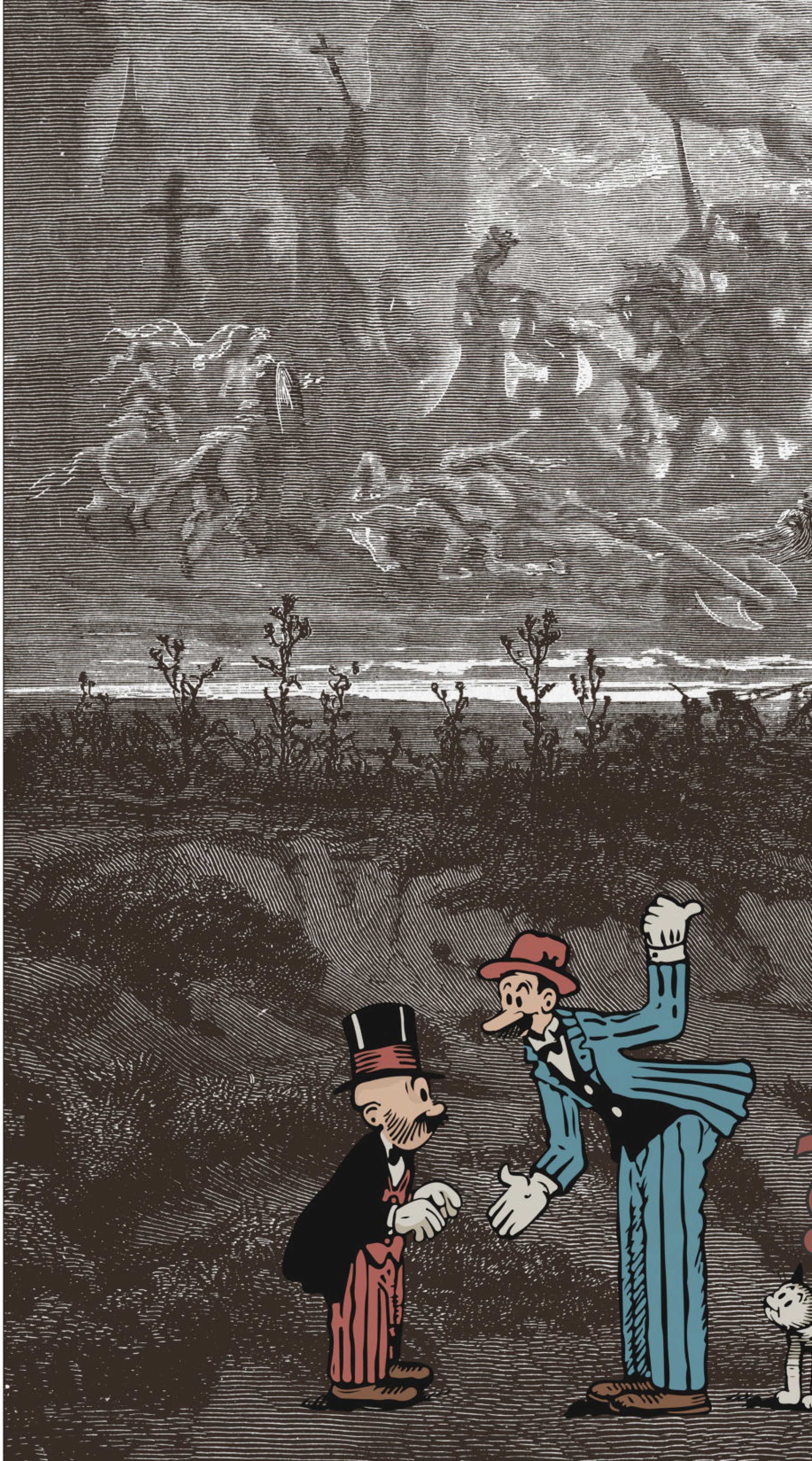






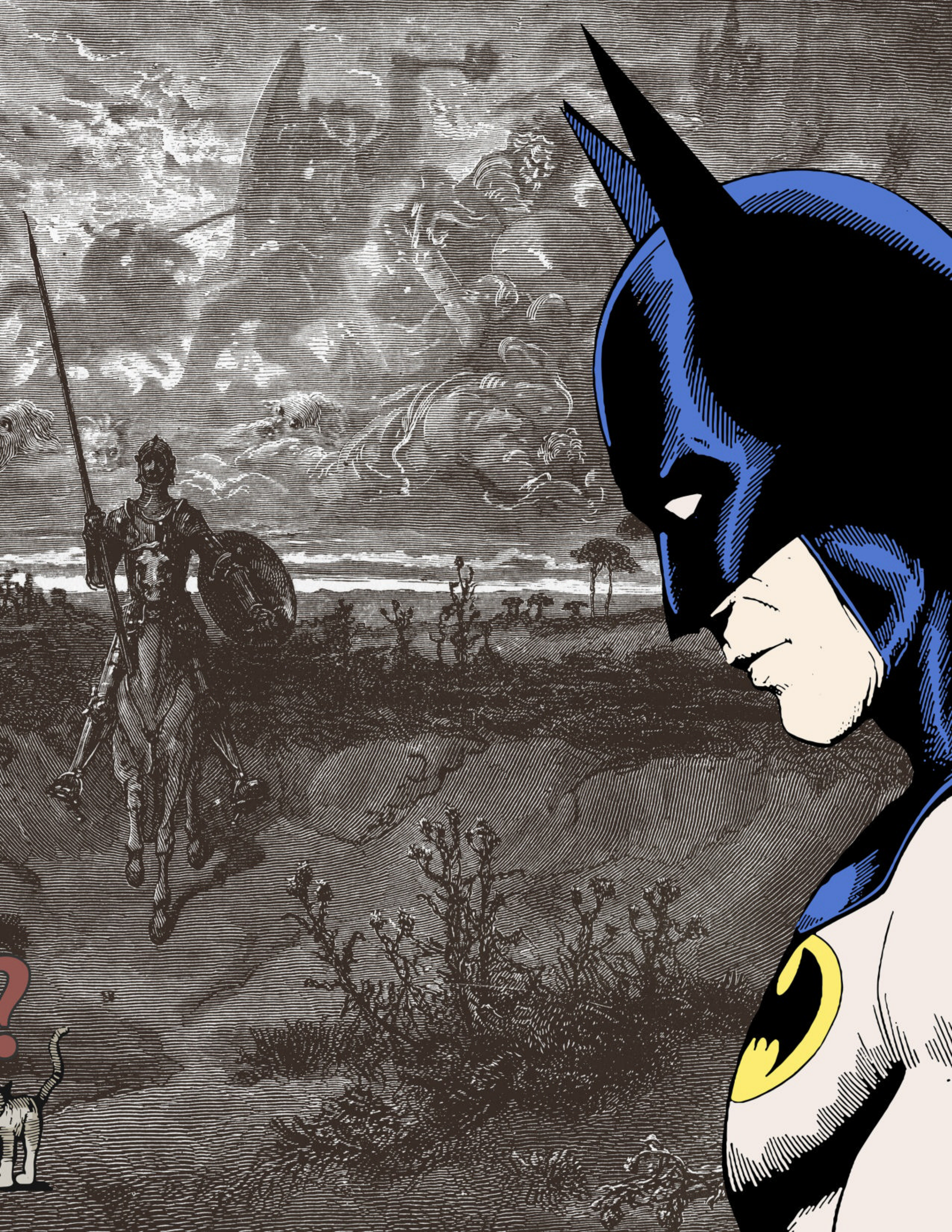


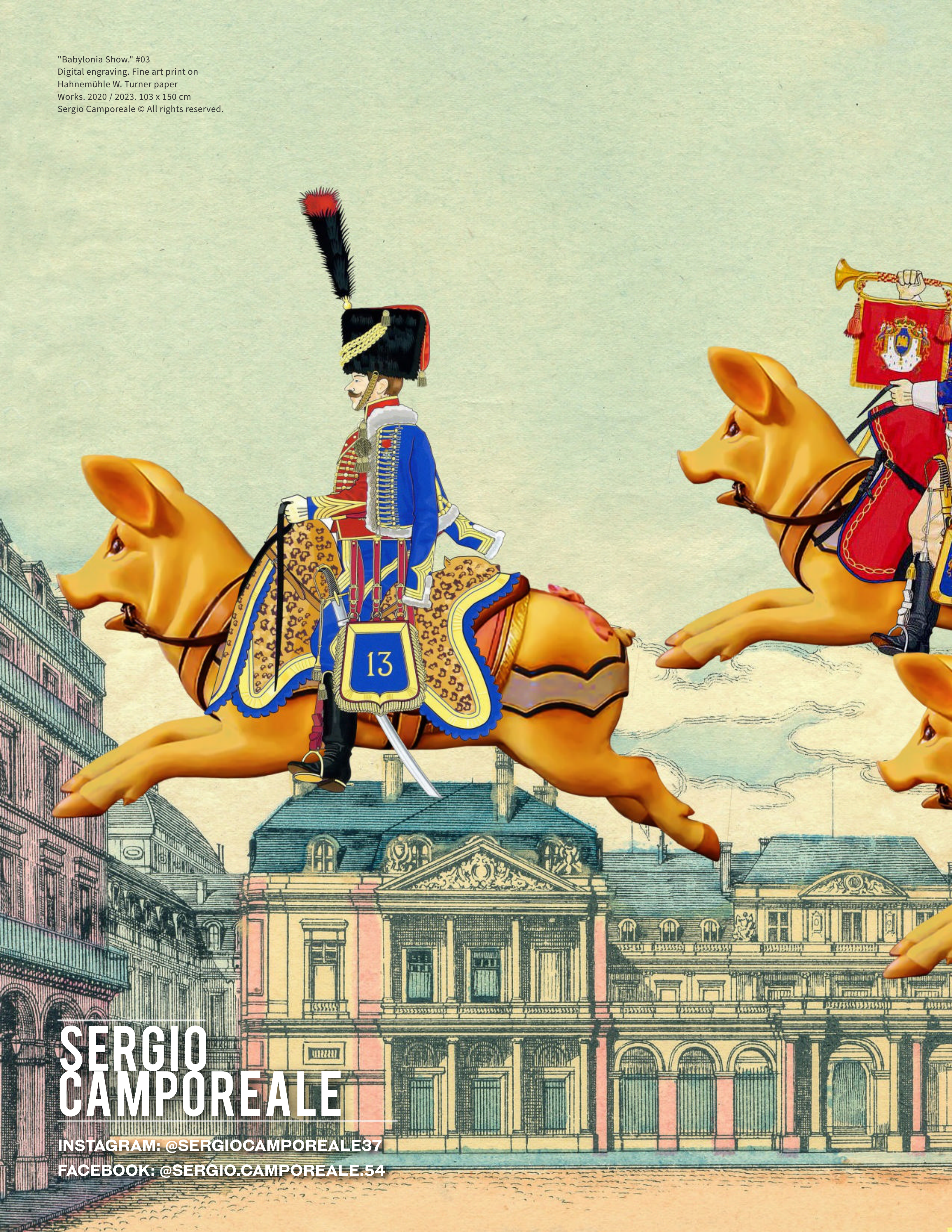
BABYLONIA *show*



"Babylonia Show." #01
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 130 cm
Sergio Camporeale © All rights reserved.

"An active spectator can develop through my art, decipher and appropriate this new poetic work and instinctively experience a unique experience. The pieces are worth in and of themselves...





"Babylonia Show." #03
Digital engraving. Fine art print on
Hahnemühle W. Turner paper
Works. 2020 / 2023. 103 x 150 cm
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SERGIO CAMPOREALE

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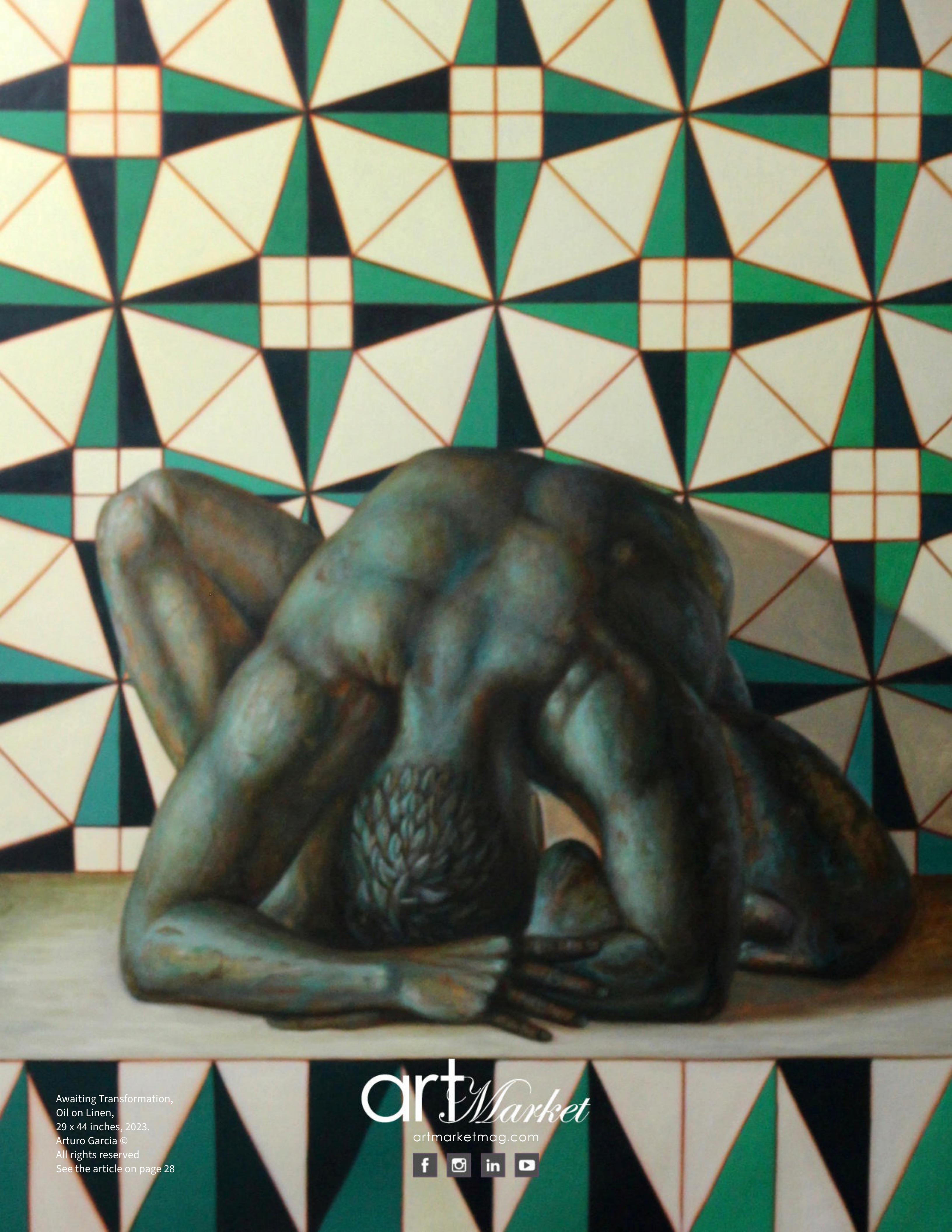
> “Searching within this labyrinth of multiple mirrors, I try to understand my contradictions to discover a triggering factor that allows me to translate all this into a shapeable fact.



Awaiting Transformation,
Oil on Linen,
29 x 44 inches, 2023.
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